

June 4th, 1953.

Mr. S. P. Ziegler,  
Head of Art Department,  
Texas Christian University,  
Fort Worth, Texas.

Dear Mr. Ziegler:

The paintings we sent you for the exhibition were returned to the gallery today; and, unfortunately, the glass on the Fredenthal watercolor, "Walls" was broken.

I am proceeding to have this glass replaced, and I will forward the small bill to you as I am sure that your insurance policy covers such damage.

Mrs. Halpert and I are delighted that you acquired the Reiss painting. We are looking forward to sending you an exhibition next year. With kindest regards,

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 16th, 1955.

Mr. Burton Wolf,  
688 Sutter Street,  
San Francisco, 2, Cal.

Dear Mr. Wolf:

As the gallery will be closed during July and August, we are now recalling all the material out on exhibition. Will you, therefore, be good enough to return the folk art items which were consigned to you; and, let me know what you did about arranging for insurance payment on the damaged items.

I am sending this to you by Air mail special, so that this matter can be attended to without delay.

Sincerely yours,

EGH:l

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Eberhard Giese  
Kunst u. Antiquitäten

Berlin W 30, 7. Juni 1953  
Kalkreuthstr. 3  
Germany

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

An die  
Downtown Gallery  
32 East Fifty-first Street  
New York 22

Sehr geehrter Herr,

bezugnehmend auf ein Inserat Ihrer Firma in einer amerikanischen Kunstzeitschrift teile ich Ihnen mit, daß ich in meiner Sammlung neben anderen Gemälden zwei Gemälde der amerikanischen Maler W.M. Harnett (1848-1892) und Charles Rollo Peters (geb. 1862 in San Francisco) habe.

Wenn Sie für das eine oder andere Gemälde Interesse haben sollten, würde ich Ihnen gern Photos und nähere Angaben über die Gemälde schicken.

Ich bitte Sie höflichst zu entschuldigen, daß ich Ihnen diesen Brief in deutscher und nicht in englischer Sprache zusende; aber ich beherrsche die englische Sprache nicht gut genug, um Briefe in dieser Sprache zu schreiben.

In Erwartung Ihrer baldigen Nachricht bin ich

mit dem Ausdruck vorzüglicher Hochachtung!

Charles Giese



# AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

GEORGE D. CULLER, Director

June 5, 1953

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry that I got involved and did not get back in to see you again before I had to leave New York. As I told you, I am willing to help on the NILES SPENCER show, but I think we had better get the job sorted out.

I will take over, if you wish, the organization of the circuit and the job of publishing a catalogue. Can you, as soon as possible, provide me with copies of any correspondence with museums or galleries interested in showing the exhibition, or a summary of such correspondence, so that I can start my file?

You mentioned available half tones of paintings that might be included in the exhibition. When convenient you might send me galley proofs, or similar, from these half tones. This is of course, not an immediate need.

I believe you should select the paintings you would like to have in the show. I think you know Spencer's work better than anyone else; you also know where the best things are and who might lend. Will you make the requests for loan to the circuit wherever you can do this best and then let me know what if any paintings it would be better for me to ask for directly? I feel that if you will lend your influence in this department I can pretty well take it from there.

I have written Mr. Maxon as you may see by the enclosure. I have checked The Providence Art Club with my local sources of information. Their opinion is that the Museum carries greater prestige, but that the Art Club is an excellent and responsible organization, and might actually get better attendance and publicity for the show than the other. So I am presuming that we should give Mr. Maxon first refusal, and if he still hesitates go to the art club.

## THE BOARD OF TRUSTEES

### President

R. W. KOCH

### Vice-Presidents

HOWARD L. HYDE

MRS. J. K. MYERS

HENRY SAALFIELD

### Secretary

R. RUSSELL MUNN

### Treasurer

ELMER JACKSON

### Trustees

MRS. KARL ARNSTEIN

NORMAN P. AUBURN

MRS. JANE BARNHARDT

BOYD E. BRIDGWATER

MRS. CHARLES C. DILLEY

HARVEY S. FIRESTONE, JR.

ROGER FIRESTONE

MRS. J. M. FLOUNDERS

WOODROW GINSBURG

HAROLD GRAVES

LINCOLN GRIES

MRS. WILLIAM C. HALL

OTIS C. HATTON

MRS. JOHN W. HERRON

L. Z. MONG

MRS. ALLAN JOHNSON

WALTER P. KEITH

HESKET H. KUHN

W. BISHOP MCINTOSH

W. A. MOELLER

GEORGE NOBIL

GEORGE OENSLAGER

MRS. W. A. PARKS, JR.

ROY G. PEARCE

DIETRICH G. REMPEL

MRS. B. M. ROBINSON

GALEN ROUSH

CHARLES F. SARREED

MRS. F. B. SCHWEL, JR.

J. P. SEIBERLING

MRS. WARD SIGLER

CHARLES E. SLUSSER

T. W. SMITH, JR.

A. I. SPANTON

SAMUEL STITES

MISS MALVYN WACHNER

EARL D. WARNER

MRS. ALVEN M. WEIL

MISS RUTH E. WHORL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23rd, 1968.

To: THE DOWNTOWN GALLERY, INC.

from: GEORGE L. K. MORRIS.

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1968, at the same arrangement of 35% commission on sales.

Signed George L. K. Morris  
George L. K. Morris.

**MAYO ASSOCIATION**  
FOUNDED BY DR. WILLIAM J. MAYO AND DR. CHARLES H. MAYO  
FOR THE  
ADVANCEMENT OF MEDICAL EDUCATION AND RESEARCH  
**ROCHESTER, MINNESOTA**  
June 1, 1953

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Gentlemen:

Pursuant to certification by Mr. Warren  
Mosman of Ellerbe and Company, we are enclosing our  
check in the amount of \$2,250, which is the payment  
due under Item C, Paragraph 3 of our contract with  
Mr. William Zorach.

We understand you will advise Mr. Zorach of  
this payment.

Yours very truly



G.S. Schuster:c

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 2nd, 1955.

Mr. D. S. Defendacher,  
Fort Worth Art Center,  
9 & Throckmorton,  
Fort Worth, 2, Texas.

Dear Dan:

It was good to hear from you, but I am disappointed that you are not planning to come East. What's the matter with eastern fish? I shall even buy you a lobster. Certainly breaking ground will not knock you out to the degree it will make a trip here impossible.

My very best wishes to you, and congratulations on your achievement as of today. Now I can really relax while the building is going up according to plans. I cannot wait to see the new institution and to sit in the audience while the exhibits pop up at me one by one. It should be sensational, and I know the rest of the building will be equally exciting under your supervision.

My best regards to you and Ann.

Sincerely yours,

EGH:l

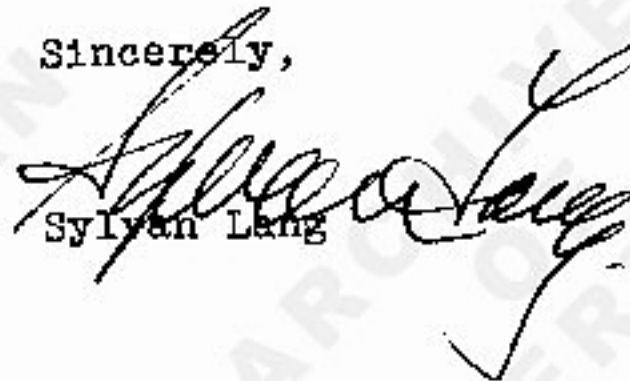
Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan  
5516-6/4/53-Page 2

I deeply regretted reading in the paper a couple of weeks ago that Kuniyoshi had died, and I know that the picture will be worth far more than the price set on same, as I am sure he left relatively few paintings. I am also sure that if we do not get this Kuniyoshi, we will probably never be able to get one of his oils or caseins. But, to our intense regret, we do not like it nearly as much as we did in New York, and I will write you definitely in two or three days concerning same.

Kindest regards.

Sincerely,

  
Sylvan Lang

16  
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Avagón y León 21  
Cuernavaca, Mor.  
Rep. of Mexico  
June 5, 1953

Galeria Downtown.  
32 E. 51<sup>st</sup> St.  
New York, N. Y.  
U. S. A.

Gentlemen:

Here is a red-hot tip to  
you, something I believe more  
exciting to a really awake  
art dealer than ever was  
"abstractionism" or "surrealism":

An American indianologist  
long resident in Mexico has  
developed the most startling  
new art of this century. His  
framed pictures, large and  
small, might be called bas-  
relief "paintings". He obtains  
contrast and color by combining  
polished, burned and acidized  
(with acids) brass, copper,



P.O. Box 3

Monhegan, Maine

June 16, 1953

Dear Edith,

Thank you for your most re-assuring letter. It is indeed comforting to know that you will be on hand to assist Charles & the artists. When I was first told the news - that was late in May, when I was all involved with packing, end of the term lectures in school, and with X-rays & daily consultations with doctors - you can well imagine how alarmed <sup>I</sup> was by the sudden news of the Gallery's plans. But after two subsequent talks with Charles (one at midnight - I was that disturbed!) I began to see the soundness (& the inevitability) of the new plans. On my last day in New York, when Charles explained in detail the kind of sponsorship & the other artists would have, the kind of gallery (and location) he envisioned, I began to feel optimistic about it all, & to look forward to the new set-up with as much enthusiasm as Charles himself conveyed.

And now with your letter and your expression of confidence, I am sure everything will work out well. It is heart-warming for me to know that you will be around lending a guiding hand.

You had warned us artists often enough of your plans to go into semi-retirement, but I for one had usually entertained a picture simply of Charles' being promoted to your director's chair in the upstairs office, and of all the artists showing as usual on the same nice sturdy walls, so my feelings about the matter never went beyond a kind of regret over the inevitability of necessary & logical change.

But now that a far more complicated (and dramatic) plan has been announced, I feel both a sense of tingling excitement and the need to



Cape Split, Addison, Maine 1 June 1953

Dear Mrs. Halpert,

Thanks again for  
your kindness & trouble in behalf  
of my MSS.

As you suggest, I shall write  
Mr. Tamy Winffheimer to inquire  
what sort of revised MSS might  
interest Random House.

The subject can be treated  
in so many ways that it would  
seem best to have an idea of  
what the publisher had in  
mind before working on it further.

Sincerely yours

(Deben) J. Seligman

SELIGMAN

June 2, 1953

Dear Raymond:

Within the next few weeks you will see in the papers an announcement explaining the completely new set-up in connection with The Downtown Gallery. For the moment I am not free to send you an outline, because the announcement will have to be made to all the artists simultaneously, and subsequently to the public.

However, I can tell you confidentially that I will no longer represent twenty-three artists after the end of this month. In a way I am sure that it will be of no consequence because you have sent us no work for more than a year.

Within the next few days we shall return to you the entire stock of paintings, other than "Enveloping Blue" which is now on exhibition at the Des Moines Art Center. This will constitute an official withdrawal of this gallery as your representative.

I am very eager to know what you are doing and how you are. How about dropping me a note.

Affectionately yours

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MRS. J. WAYSON WEBB  
SHELBURNE, VERMONT

Dear Edith,

We are open and I am pooped and may I say discouraged as that ofcourse comes from being over tired. We are no ways finished. Still so much to do but the carriages ~~on~~ what tired me so much. In the first place I want them and they are so fine but so hard to fix and I have no ability in that line. So much more to do there but I am going to take a rest from that. Now I today going to tackle the unpacking of the good English china. Then comes the Vermont house.

I have been looking at my paintings very carefully and I just cannot make myself like the Mother and the Child. I never did. She is too big for the Dutton house. I simply love the others. The Quaker woman looks superb and as for Grandmother Bryson she too looks wonderfully.

From the mistakes you can see that I am weary and it is only eight A.M. I know you will excuse.

I can always be frank with you. Can I send the Mother and Child back with the truck and could you send up Young Blake, for the Dutton house second choice Girl in Plaid frock.

I have the Girl with doll Ezra Eanes in the dining room but am sure that either of the others would look better there.

Would the Prior Baby with Bottle go in the same room as the other two. Then I could put Grandma Bryson in the dining room?

Now for the Vermont House. In the Living room I have only three panels in the living room.

I thought that the best combination would be the Mac Geldrick family which I have here and the woman in Yellow and her husband if he is finished.

Then in the Hall I need a pair and I thought the Sheffield family from New Haven or the Philadelphia pair. I would love to have these up here. If this is possible would you call Mrs. Schoonover and ask her to have Brangel stop and pick them up. *or they come on when she is -*

Ofcourse after you come up and you do not like them we can change. Later I will have room for more but it is nice to have a few good ones here this summer.

Think this over and give your advice. We are experimenting.

Charges.

One unit \$1- Store, toy shop, Little stone house. School and Coach barn  
One unit \$1-50 Stage coach Inn Dutton house, Hat and Fragrance and  
Variety Unit. No reductions, but individual buildings any one for 50 cents.  
You are sort of my guiding spirit and I thought you would give me a frank opinion. The guides these days are expensive and there is too much to see for one day here.  
Mlle is sick with shingles. So it goes. But I just keep doing as much as I can.

Heaps of love to you and so many, many thanks for all your help encouragement and advice. Don't know what I would do without you.

Your affectionate,

June 2nd. 1953

*Elletta*

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

June 29, 1953

Dear Edith,

Enclosed you will find  
a check for \$415.<sup>00</sup> to be credited  
against my personal account.  
We hope that this letter  
finds you well.

Yours truly,

Lawrence Fleischman

ck recd  
m l

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 10th, 1933.

Miss Belle Boas,  
Director of Education,  
The Baltimore Museum of Art,  
Wyman Park, Baltimore, 18, Md.

Dear Belle:

It was just as pleasant for me to see you at the gallery. I have no memory of your keeping me from my lunch. If I had not already had it, I should certainly have invited you to lunch with me. The next time you are in New York, do call me, and consider this an invitation.

The poster by Ben Shahn which you must have seen was an original one, designed by him for his exhibition at this gallery. As far as I know, it is the only one of his made with the rooster (we call it a phoenix). After the show, Ben took this home as he did not want to sell it. I am quite certain, however, that he would be glad to lend it for your exhibition. I would suggest that you write him directly, addressing your letter to Mr. Ben Shahn, Roosevelt, New Jersey. In the meantime, I will write him so that he will expect to hear from you.

Sincerely yours,

Carl



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 12 1958.

To: The Downtown Gallery, Inc.

From: Paul Berlin.

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1958, at the same arrangement of 25% on sales.

Paul Berlin  
Paul Berlin



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

will drop by some time when you are visiting the Watters. I am always here mid Wk. & Sun.

As for the Alan gallery; I think most of us have a lot of faith in him, & I hope the other artists feel the same way.

I am counting on our annual Labor day reunion & would hate to miss a season in that friendly old home. I spoke to Chas. A. about it when I last saw him.

Edith; I hope this transition is not too difficult & troublesome to you. Have a fine summer, in New Town, wait for you.

Kindest regards  
from

Wesley Lea

P.S. Forwarding papers under separate cover.  
W.

June 30, 1953

Dear Mrs Halpert:

I hope that you are still keeping us in mind. While we are still looking forward to a trip to New York, it is still in the future, and the best substitute we know is always hearing that you have picked out a picture we always like.

Do hope that you've had a good season that you will find time to relax during the summer.

A few good exhibitions have come to Los Angeles such as Moore and Sutherland and this week Rouault. Next week is Orozco, and there, no doubt, will be the usual fire works.

But then we always have our own to enjoy.

As always,

Sincerely,

*Martin L Weiss*

Martin L Weiss  
407 South Hope St  
Los Angeles 17, Calif



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3787

June 23rd, 1953.

Mr. Charles Oscar,  
Yaddo,  
Saratoga Springs, New York.

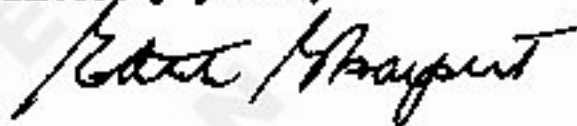
Dear Mr. Oscar:

Because of reorganization changes planned as of July 31st, 1953, I am writing to release you from the agreement you signed November 5th, 1951, appointing the Downtown Gallery as your exclusive agent, and granting the gallery an option to enter into a later agreement.

I am enclosing the list of consigned items still in our possession, or on exhibition, which will be available to you if you will telephone for an appointment in advance. The gallery is closing for the summer at the end of this week, but there will be someone on the premises to deliver the pictures to you on sufficient notice.

Will you please be good enough to sign two copies of this letter to acknowledge the cancellation of the agreement.

Sincerely yours,



EGH:l

Acknowledged.

(Signed) Charles Oscar  
Charles Oscar.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLEN, Director

June 5, 1953

COPY

Mr. John Maxon, Director  
Rhode Island School of Design  
Providence 3, Rhode Island

Dear Mr. Maxon:

As Mrs. Halpert may have told you, I agreed when in New York last week to assume responsibility for organizing the circuit of a memorial exhibition of the work of Miles Spencer, and the publication of a catalogue. I believe it most desirable that the exhibition have an important showing in Providence, but I do not feel that it need necessarily start there. I can show the works here from January 12 to February 14, 1954. Altho I have done no work on the circuit as yet, I understand that the Walker in Minneapolis and the Lowe Gallery in Miami are interested. It might be possible for the exhibition to be shown in both places and go to Providence for exhibition in May.

The matter of catalogue cost depends on so many factors that it would be almost impossible to make a definite estimate at the present time. If all participating organizations contract for a reasonable quantity we should be able to do it for between 15¢ and 25¢ per copy. As a matter of policy, we mail catalogues to all members; if you figure on gallery distribution only, you may be able to get by on a few hundred copies. It is also possible to sell them at a price which will cover your investment. As the circuit is organized I may have sufficient assurance of quantity orders that a per copy price could be established and you could order as many or as few as your budget and your situation indicated.

Beyond this I see no reason why costs of the exhibition should be out of line with any standard circuit show. I favor a pro-rata agreement on insurance and transportation costs to equalize the load among the participating museums.

I hope you will let me know soon about your decision because if you do not wish to be included in the circuit we would like to make other arrangements in Providence.

Yours sincerely,

Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

should reconsider - let me know in Skow.

If you should wish to consider  
the purchase of the 2nd relief (whichever  
it is you decide upon) - I would sell it for

200 -

Best Wishes

Alfred Peterson



June 8th, 1953.

Mr. Allan Mellen,  
Lowe Gallery,  
University of Miami,  
Coral Gables, Florida.

Dear Allan:

Hold everything. Just put the Crawford back in the  
crate and return it to this gallery, express collect.

When I see you I will explain all.

Sincerely yours,

CA:1

for to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



- Two -

silver and bronze with  
textiles, ceramics, sculptures  
(archeological and "modern");  
wood, stone, leather, felt  
and other materials. He  
captures the spirit of those  
first great American artists  
before Columbus without  
"copying" them.

Before last year, this  
artist's entire output was  
absorbed by a few famous  
American painters and  
sculptors for their private  
collections but later, it seems,  
he "hid out" in a flurry  
of productivity that has  
already resulted in almost  
100 pictures. I believe not even  
the least of these will be  
purchasable at less than 500  
dollars within three or four  
years!

This artist-indianologist



June 4th, 1955.

Miss Alice W. Nichols, Head,  
Art Department,  
Ball State Teachers College,  
Muncie, Indiana.

Dear Miss Nichols:

We shall be glad to cooperate with you in arranging an exhibition of drawings by John Marin with two or three water colors to supplement the group.

I am sorry that you feel that we in New York send you secondary material. I do not know what you have had previously, but I realize it is to the advantage of the artist, as well as to the gallery, to have him well represented in any exhibition in any locality whether the attendance is large or small.

However, in the case of Marin we have a set rule that no one man show of his is sent out of this gallery (with rare exceptions - like the comprehensive, retrospective show organized by the Society of Contemporary Artists in Boston, where a handsome catalog with color plates was reproduced). This is not by way of being snobbish, but it has become impossible for the artists and the galleries to supply the tremendous demand for exhibitions planned purely for educational purposes. The Museum of Modern Art in assembling exhibitions for abroad has had tremendous difficulty in obtaining pictures for that reason. Unfortunately, the artists and the galleries are not subsidized, and sales are essential in maintaining both. Thus, we have had to resort to the purchase guarantee for the artist's sake as well as to compensate us in a very small way for the great amount of physical and clerical work involved.

I am writing this to you by way of explanation as I think it is unfortunate to have any misconceptions in the art world.

Sincerely yours,

EGH:l

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# **"Newburgh Family"**

Found in Newburgh, New York. The background is presumably the Hudson River. This is an unusual group portrait of the period - one of the rare examples showing the romantic note which became popular on the return of many American artists from England who were influenced by Benjamin West and his school. According to John Davis Hatch, Director of the Norfolk Museum of Arts and Sciences, and formerly director of the Albany Institute of History and Art where the painting was exhibited, this painting is #115 in the National Academy Catalog of 1841. It was listed in this catalog as "Christmas Presents" by Edwin Mayburn Goodwin.

The painting was exhibited at:

The Downtown Gallery,	"American Ancestors", 1956;
ditto	"Painters Look at Music", Jan. 1941;
"	"Battles & Symbols of the U.S.A." March, 1942;
Albany Institute of History & Art,	Oct. 1942;
John Fredericks,	Jan. 1941;
California Palace of the Legion of Honor,	Jan. 1943;
Dallas Museum of Art,	Oct. 1946;
Milwaukee Art Institute,	Feb. 1951;

## **Reproduced:**

Park Avenue Social Review,	Jan. 1959;
New York Evening Post,	Jan. 21, 1941;
Milwaukee Art Institute Catalog,	Feb. 1951;
Antiques magazine	March, 1951.



June 1963

To: THE DOWNTOWN GALLERY, INC.

From: G. Louis Guglielmi

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1963, at the same arrangement of 55% on sales.

Signed G. Louis Guglielmi  
G. Louis Guglielmi

June 30, 1953

Mr. Stephen C. Clark  
46 East 70 Street  
New York, N. Y.

Dear Mr. Clark:

This is to acknowledge the return of the Ben Shahn painting.

If in the fall you wish to see it again, I shall be very glad to arrange to send it up, or perhaps we shall have another picture for you to consider at that time.

In any event, it was a great pleasure seeing you.

Sincerely yours

RMH



June 30, 1963

Mr. Carroll Hagan  
Dallas Museum of Fine Arts  
Dallas 10, Texas

Dear Carroll:

Thank you for your letter.

I really was not disturbed, but could not resist writing you that sorry note. As a matter of fact it seems that I will make twelve dollars on the deal, since you are planning to return that amount to us.

The gallery will be closed all of July and August. Therefore, you may just as well keep the prints until we reopen the first week in September, if you would like them for prospective clients.

I shall be in Newtown Connecticut during the next two months and it would be very nice to hear from you if you plan to come through this part of the country during the summer months. My address is Elm Hill Road, Newtown, Connecticut.

Sincerely yours

ENKla

June 15th, 1963.

Mr. Thomas Messer,  
American Federation of Arts,  
1083 Fifth Avenue,  
New York, New York.

Dear Mr. Messer:

At the close of the circulating exhibition, in which  
you included the painting, "City View", by Raymond  
Breinan, we would appreciate it if you would return  
this painting to:

Mr. Raymond Breinan,  
1162 North State Street,  
Chicago, Illinois,

rather than to this gallery.

Will you please send an acknowledgment of this letter  
for our records.

Sincerely yours,

CA:1





# The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452  
WASHINGTON OFFICE: 1741 New York Avenue, N.W., Washington 6, D. C. Columbia 5-7478

26 June 1953

## OFFICERS

*Robert Woods Bliss*  
HONORARY PRESIDENT

*Thomas Brown Rudd*  
PRESIDENT

*Richard F. Bach*  
FIRST VICE-PRESIDENT

*Eloise Spaeth*  
SECOND VICE-PRESIDENT

*Roy R. Neuberger*  
THIRD VICE-PRESIDENT  
& TREASURER

*George Burton Cumming*  
DIRECTOR & SECRETARY

## TRUSTEES

*Philip R. Adams*  
*H. Harvard Arnason*

*Lee A. Ault*

*Richard F. Bach*

*Alfred H. Barr, Jr.*

*Sidney Berkowitz*

*Robert Woods Bliss*

*Paul Hyde Bonner*

*Leslie Cheek, Jr.*

*Ralph F. Colin*

*Russell Cowles*

*Sumner McK. Crosby*

*Daniel S. Deffenbacher*

*George H. Fitch*

*Lloyd Goodrich*

*Rene d'Harnoncourt*

*Bartlett H. Hayes, Jr.*

*Henry R. Hope*

*Arthur A. Houghton, Jr.*

*Daniel Longwell*

*Earle Ludgin*

*Stanley Marcus*

*William M. Milliken*

*Grace L. McCann Morley*

*Elizabeth S. Navas*

*Roy R. Neuberger*

*Thomas Brown Rudd*

*Charles H. Sawyer*

*James S. Schramm*

*Lawrence M. C. Smith*

*James Thrall Soby*

*Eloise Spaeth*

*Francis Henry Taylor*

*Emily Hall Tremain*

*Hudson D. Walker*

*John Walker*

*Suzette M. Zurcher*

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

For your interest and information I am enclosing a copy of the questionnaire exactly as it was sent out to the first 115 of a group of about 400 institutions that we have picked. Don't pay any attention to the fact that this is an original copy. These people sent us back the duplicate which we send in every case.

We do not expect to be flooded at once with returns because it is the sort of a report that institutions like to take fairly seriously and be accurate about.

You may have some ideas about how to classify the information as it comes in. If so I would be delighted to hear them.

With best regards,

As ever,

Burton Cumming  
Director

GBC:am  
enc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE JEWISH MUSEUM  
UNDER THE AUSPICES OF  
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET  
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

June 24, 1953

Dear Mrs. Halpert:

I refer to our recent telephone conversation. The following is a list of paintings which up until now I am certain I can get for the exhibition we have scheduled in January, 1954:

✓ Addison Gallery of American Art, Andover, Massachusetts.  
Benjamin West, "Moses and the Brazen Serpent".  
(Study drawing and oil sketch)

✓ Worcester Art Museum, 55 Salisbury St., Worcester 2, Mass.  
Edward Hicks, "The Peaceable Kingdom".  
Account number 1934.65

✓ Albright Art Gallery, Buffalo 22, New York  
Edward Hicks, "The Peaceable Kingdom". (1833)  
Horatio Walker, "The Prodigal Son". (1923)

X William Rockhill Nelson Gallery of Art, Kansas City 2, Mo.  
Eliza Whitney, "Nebuchadnezzar and the Prophet".

X Mr. Maxim Karolik, Bellevue Avenue, Newport, Rhode Island.  
Erastus Salisbury Field, "The Garden of Eden".

Many thanks for your kind advice and assistance.

I am enclosing a catalogue of the Chaim Gross exhibit which is currently on display at our Museum.

With best regards,

Very sincerely yours,

*Stephen S. Kayser*

Stephen S. Kayser  
Curator

Mrs. Mildred G. Halpert  
Downtown Galleries  
32 East 51st. Street  
New York 22, New York

SSK/eh  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a donor be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Naval Air Material Center  
Philadelphia 12, Pa.  
June 2, 1953.

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I am happy to say that we would like to purchase the Raphaelle Peale Still Life for the Munson-Williams-Proctor Institute.

I have finally been able to dispose of any small questions which may have existed regarding the painting, and feel that it will make a significant addition to our 19th-century American paintings.

Please ship the painting to the Institute, Attention Mr. M. S. Young, along with the bill which he will see to it is paid. Many thanks for calling this painting to my attention.

Very best regards.

Yours sincerely,

*Harris K. Prior*

Harris K. Prior,  
Commander, USNR



June 6th, 1963.

Mr. Paul Burlin,  
Woodstock, New York.

Dear Paul:

According to Peggy you are either in, or en route to, Woodstock, with no intention of stopping off in New York. Thus, since I cannot talk to you in person, I have to resort to a very clumsy method of breaking some surprising news.

After twenty-seven years I have been forced to accept the inevitable that I cannot go on functioning at this pace any longer. As you know, I had planned to "retire" at the end of 25 years, but couldn't bring myself to do so, as it would have been cruel to release all artists simultaneously with very few places to go.

However, I have succeeded in solving the problem so that there will be continuity and a much, much longer one at that.

As of July 1st all but ten of the artists will function in a new location under the direction of Charles Allen - subject to each individual artist's consent. Thus far, all those to whom I spoke as well as those to whom I have written have agreed to this arrangement. Charles will open his own gallery with a group of the Downtown Gallery boys. He will function on the very same lines at the same commission, and will, I am sure, do a splendid job in promoting American art and the specific artists with every effort to effect sales to meet his large overhead. I will serve as consultant for a period of five years, and will be available to him as well as to each of the artists involved. I shall also continue working for American art, but in a much broader and inclusive scale.

When you hear the plans you will agree that the idea has great promise.

I assume that you will consent to the arrangements and am enclosing a letter in triplicate. Will you please sign two copies and return them at your earliest convenience. We are eager to go to press within the next week or so announcing the new arrangement, and want to have the full roster for listing in the announcements.

At this point I can again assure you of my enthusiasm for your work, and can promise that I shall continue my present efforts in your behalf. I hope to see you very soon. Now that I am going to be a free agent, I shall probably pop into Woodstock.

Sincerely yours,

ECM:1



Gibson Island, Maryland  
June 20, 1953.

My dear Miss Halpern,

I am very sorry to hear of your husband's death.

I am very much for you and your family.

Very truly yours,  
May 23<sup>rd</sup>

I have

written in planning to

to New York with my

husband's Commission

Quintessence of Democracy

should be anticipated. I have

no doubt he appeared and

was taken up by the Senate but

June 5, 1953

Mrs. E.G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, NY

Dear Mrs. Halpert:

I hereby agree to the transfer of all my paintings and drawings other than those owned by you, all such pictures to be delivered to The Alan Gallery, Inc., on July 31st, 1953. Said Alan Gallery will serve thereafter as my agent on the regulation commission arrangement of 35%.

accepted by

accepted by

Harriet Katzman  
E. G. Halpert  
C. M. Slom

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 23, 1955.

Mrs. Milton Kramer,  
277 Park Avenue,  
New York, New York.

Dear Mrs. Kramer:

I am listing below the current values of the paintings you acquired subsequent to the list I furnished.

<u>Artist</u>	<u>Medium</u>	<u>Title</u>	<u>Value</u>
William Brice	Drawing	"Kelp in Landscape"	\$100.
Anonymous	Wood Carving	Bakota Mask	200.
Raymond Brainin	Wash	"Scene with Cathedral"	125.
Geo. L. K. Morris	Oil	"Altarpiece"	75.
Jonah Kinigstein	Watercolor	"Indian Family"	75.
Arthur Dove	Oil	"Alfira's Delight"	1000.
Bernard Kerfiol	Oil	"Nude with Mirror"	300.
Reuben Tan	Cassia	"Wave Advancing"	300.
David Fredenthal	Watercolor	"Street Scene"	200.
Ganso	Drawing	"Nude"	100.
Ganso	"	"Nude Back"	50.
Pascin	"	"Nude Girl"	150.
Bousult	Litho.	"Head"	75.
Kuniyoshi	3 Lithos		60.
Jonah Kinigstein	Gouache	"The Evil That One Does"	75.

Yours very truly,

EGH:1

Personal

P.D. How quickly I can pay  
for the picture is in the lap of the  
Gods - for as usual I am broke.  
However I'll do my best to clean  
up the  $\%$  as quickly as possible.

I wanted to see it, resolved in advance  
to say "no" - but it is a "must" - so,  
as for 50 years, I have yielded to  
temptation.

I hope to find room to reproduce  
it in my 1954 Knopf book - but  
don't tell him so - as it may be  
impossible to do so - and I should  
like to disappoint him.

It was so pleasant to see you at the time  
even if the old folks ran away before the  
party was over. Sincerely P.D.



June 10th, 1953.

Mr. Wallace Reiss,  
4 Ter. Rue des Ecoles,  
Paris, V, France.

Dear Mr. Reiss:

Mrs. Halpert is out of town, and before going asked me to prepare the bookkeeping records of your account. When she returns on Monday or Tuesday, she will send you a statement with the final accounting.

Yours very truly,

Bookkeeper

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUNE 17, 1953

MISS JEAN LIPMAN, EDITOR,  
ART IN AMERICA,  
CANNONDALE, CONNECTICUT.

DEAR MISS LIPMAN:

I AM SORRY I AM LATE IN ANSWERING YOUR LETTER OF JUNE 8TH, BUT I HAVE HAD A SEVERE KIDNEY ATTACK AND AM JUST GETTING AROUND NOW.

THERE HAVE BEEN SO MANY THINGS IN THE MUSEUM THAT HAVE UPSET ME THIS YEAR WHICH HAVE BEEN BADLY DONE AND WHICH HAD TO BE RE-DONE, AND IT HAS SET ME BACK CONSIDERABLY IN WHAT I HAD PLANNED FOR OUR BUDGET FOR THIS YEAR AND NEXT. SO I MUST TELL YOU THAT MUCH AS I WOULD LIKE TO HAVE A SPECIAL ISSUE OF ART IN AMERICA FOR THE SHELburne MUSEUM, I STILL MUST POSTPONE IT UNTIL A LATER DATE. IT IS MORE THAN KIND OF YOU TO BE INTERESTED IN OUR BEHALF, AND I ASSURE YOU I APPRECIATE IT VERY MUCH INDEED.

I DO SO HOPE YOU AND YOUR HUSBAND WILL BE ABLE TO VISIT US SOMETIME THIS SUMMER AND SEE WHAT WE ARE DOING, AND WHEN WE MEET, I WILL BE ABLE BETTER TO EXPLAIN THE CAUSE OF THIS DECISION.

AM

WITH MANY THANKS TO YOU, I

SINCERELY YOURS,

(MRS. J. WATSON WEBB)



June 10th, 1953.

Mrs. J. Watson Webb,  
Shelburne, Vermont.

Dear Electra:

According to Mrs. Schonover, your truck is coming on Thursday. The lists of the pictures I am shipping you are enclosed. One represents paintings paid for; the other, those being sent to you on approval. In the latter group, many of the pictures require attention, but I think it would be best for you to try them first before spending any money on cleaning, etc. I shall send you a credit slip for the "Mother and Child" which can be applied to any of the other paintings.

I also forgot to send a bill for the "Padlock" and "Spinner", and shall do so in the near future.

You can tell by my tone that I am in a terrible hurry. I am leaving for Boston to attend the Brandeis Festival and a lot of other business, and shall be at the Somerset Hotel until Sunday morning. I sincerely wish I could be with you on the 12th of June. Is the Early American Ind. meeting on that day? Or, at some other time? If it is after my Boston trip, I should very much like to attend it, and would be flattered to death to become a member.

I seem to be aping your pattern, as I am going through the same hectic experience of reorganization and am practically out of my mind, but unlike you I am going off on a jamboree to Boston to forget my problems temporarily, and to get a full perspective away from any close associations. It will all turn out very well, I know, and I am really quite cheerful about it except for my slightly shattered nerves. When I become seriously grouchy I know it is time for me to leave town.

I shall tell you all about it when I see you.

Miss Stokes did send me a picture of the peacock, and I have written to her about it. I have also had several objects delivered that sounded wonderful until I saw them and realized that they were made about three months ago. I could still smell the sap.

The girls from Antiques were here and went through your photograph books, including the new one I am getting up on the painting. Miss Snow and her associate were practically hysterical with excitement. I told them before any decision is made that photographs of the quilts, pewter, carriages, etc. should be seen. In any event, a complete survey should be made so that no one angle would be emphasized. I delivered the other photographs this morning and hope that you will send the 2 or 3 of which I have no negative directly to Miss Winchester. And so, my best to you -



June 18, 1933

Hattie Carnegie  
42 East 49 Street  
New York 22, N. Y.

Attention Miss Rose

Dear Miss Rose:

Enclosed is a check in payment for my suit.

Since I have no time for fitting, I am returning this to you and will telephone for an appointment with the tailor at the earliest opportunity. The check is just to insure the fact that I have acquired this number.

I am also sending you the jacket of the alpaca suit which has split in the back. The lining was evidently loose or something, and this went very rapidly. Since I am going to Vermont next Wednesday and want to travel in it, would you please arrange to have it for me by Wednesday morning.

Sincerely yours

RM11a



# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

Q770



HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*

JOHN I. H. BAUR, *Curator*

ROSALIND IRVING, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

June 4, 1953

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I am enclosing a check for \$720.00 for the drawing, Juggler, by Yasuo Kuniyoshi. Thank you for the ten percent discount from the list price of \$800.00.

It is sad to realize that Kuniyoshi will not be with us to produce more such fine drawings, but it is something of a comfort to have one more memento of his art in the Collection.

With kind personal regards,

Sincerely yours,

Hermon More, Director

HM:m

Enclosure (check)

prior to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am coming to New York  
any way, this coming Tuesday  
and will hope to call  
on you at the Downtown  
Gallery some time the next  
day morning.

I will telephone you from  
the Drake Hotel where I  
shall be staying.

I am very glad to hear  
that you have my enthusiasm  
for spreading knowledge  
of what American artists are  
doing abroad and  
look forward to your advice  
on the subject.  
Sincerely,  
Alice T. T. T.



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN  
TELEPHONE 7-2191

June 15, 1953

Mr. Charles Alan  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Alan:

Our exhibition, "Flowers, Variations on a Theme" closed last Sunday and was enormously successful. The success was due, of course, to the generous loans which we received, and I should like to take this opportunity to tell you how much we appreciated having your Marin and O'Keeffe. We are packing up the various items from the exhibition, and you should be receiving your pictures shortly.

Again many thanks and kindest regards.

Very sincerely yours,

*C. C. Cunningham*  
by: E. J.  
C. C. Cunningham,  
Director

CCC:eg

Dictated by Mr. Cunningham, but signed in his absence.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 22, 1953.

To: THE DOWNTOWN GALLERY, INC.

From: MITCHELL SIFORIN.

I hereby authorize the Downtown Gallery to transfer  
all my consigned paintings and drawings to The Allen Gallery,  
which agrees to act as my agent after July 31st, 1953, at the  
same arrangement of 55% on sales.

Mitchell Siforin



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERN, Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

June 23, 1953

Mr. Robert Knipschild  
108 West 12 Street  
New York, N. Y.

Dear Mr. Knipschild:

Apres of our conversation, I want to confirm the fact that The Downtown Gallery will not pick up the option for purchasing your work during the fiscal year beginning October 20, 1953.

By the same token you agree to the transfer of all your paintings (other than those owned by The Downtown Gallery) to The Alan Gallery, Inc., on or before July 31, 1953. The Alan Gallery will serve thereafter as your agent on the regulation consignment arrangement with a commission of 35% on all sales effected.

Of course, I shall complete the \$1000 purchase payment for the current year ending October 19, 1953, and shall send you a report of the paintings purchased to cover that amount before July 31st.

Will you be good enough to sign one copy of this letter and two copies of the enclosed form, and return them to me at your earliest convenience.

Sincerely yours

*E. Halpern*

RMH

*accepted by Robert Knipschild*

A M E R I C A N A R T

not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



JOHN I. H. BAUR, Curator

ROSALIND IRVINE, Associate Curator

MARGARET MCKELLAR, Executive Secretary

June 11, 1953

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to thank you for your letter of June 8th, and to say again how glad we are to have the Kuniyoshi drawing, Juggler, which we purchased from our 1953 Annual Exhibition of Sculpture, Watercolors and Drawings, and how pleased we are at the thought of getting a recent picture of his. We will definitely keep our fingers crossed.

Sincerely yours,

Margaret McKellar  
Executive Secretary

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 18th, 1955.

Miss Alice W. Nichols,  
Ball State Teachers College,  
Muncie, Indiana.

Dear Miss Nichols:

We are reorganizing the work in the gallery, and  
Mrs. Halpert will personally supervise such exhibitions  
as that of the Marin drawings about which you inquired.  
Therefore, I have turned your letter over to her, and  
I am sure that you will hear directly from her in the  
near future.

Sincerely yours,

Carl

rior to publishing information regarding sales transactions,  
esearchers are responsible for obtaining written permission  
om both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
urchaser is living, it can be assumed that the information  
ay be published 60 years after the date of sale.

June 10, 1953.

Mr. George D. Culler, Director,  
Akron Art Institute,  
69 East Market St. (S),  
Akron, Ohio.

Dear Mr. Culler:

Mrs. Halpert has left for Boston, and will be back  
on Monday when she will reply to your letter of June 8th.

Sincerely yours,

WJ

For to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



**"Rimford Brothers of Providence" Oil on Canvas.**

**19th century.**

**Found in Providence, Rhode Island, where the Rimford family was prominent.**

**The portrait is evidently by a professional artist of of some accomplishment, showing the influence of the English school.**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 4, 1963

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Ed:

Because I cannot talk to you in person, I have to resort to a very clumsy method of breaking some rather surprising news.

After twenty seven years I have been forced to accept the inevitable that I cannot go on functioning at this pace any longer. I am glad to report that the conclusion arrived at is logical and creates a continuity that I had always hoped for.

As of July 1st all but ten of the artists will be (with their consent) operating in a new location under the direction of Charles Alan, who will have the benefit or otherwise, of my sponsorship. I will act as consultant and will be available to him as well as to the artists.

To date I have had occasion to discuss the situation individually with Fredenthal, Levine, Lawrence, Levi, Siparin and Tam, all of whom have agreed to the new arrangement and will have their paintings transferred during the period when the gallery will close — the months of July and August.

When the official announcement is made you will agree that the arrangement is a very exciting one and will result in much greater promotion of American art per se and specifically for the Downtown Gallery group.

I assume that you will consent to the new arrangement and am enclosing a letter in triplicate. Will you please sign two copies and return them at your earliest convenience. We are eager to go to press within the next week or so and must have the full roster for listing.

Are you planning to be in New York in August? If so, let me know and perhaps you and Dolores can come up to spend a week with me in Newtown.

Sincerely yours



June 16, 1953.

Mr. George D. Culler, Director,  
Akron Art Institute,  
69 East Market Street,  
Akron, 8, Ohio.

Dear Mr. Culler:

While you are sorry, I am delighted that you have taken over the organization of the circuit and the job of publishing the catalog on the Spencer show.

I am enclosing a list of paintings suggested for the exhibition. The asterisks indicate cuts we have available in the gallery, and I am communicating with the Magazine of Art to ascertain whether the cuts which appeared in the November 1952 issue could be borrowed for the purpose.

I believe you have a copy of this issue, but am sending you the article by Halger Cahill which you may want to have for extra reference.

All the correspondence with McNab, with Coff, and with the Falker Art Center is enclosed. These are the only institutions other than the Rhode Island School of Design with which I have communicated. You have complete data on the latter, as I have been sending you carbon copies of my letters.

I am quite sure that a large number of other museums will be delighted to have the show, both on the West Coast and elsewhere. If you would like to have me send you suggestions, I shall be glad to do so. I know that Currier of the Currier Gallery of Art in Manchester, New Hampshire, and Colorado Springs subscribe to one man shows, but I can send you a list of museums owning Spencers who should be given first refusals.

I am sending you all this material in care of the Albright Gallery in Buffalo so that it will reach you where it will do the most good.

Many thanks for your kindness in this matter. I shall do everything I can to be of help, for obvious reasons.

Sincerely yours,

EGH:l

*Send list to Akron*

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island



*Museum of Art*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

There simply is no possibility of keeping to the November 1953 date for a Spencer Show here. The best we could possibly do here would be May 1954. I'll write to Culler to discuss the matter with him. The Museum Committee is not anxious to commit us to a program with any heavy catalogue expense, so I'll have to know what the precise costs will be, and I am most reluctant to show more than twenty of any one man's work at any time, no matter who he is.

Yours sincerely,

John Maxon  
DIRECTOR

bmd

1 June 1953

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



4

imparted to the vast ocean a new sadness, for it was not a joyous moonlight night, but one that made me aware of the great sad earth of today with its delicate glimmer of light.

We have just finished digging up and planting our two vegetable gardens and a flower garden and now all we have to do is sit back & wait for those things to come up. All the other artists on the island have gardens too, & the topics of social conversation are apt to be on fertilizers and seeds. No art talk yet. Jerry & I have our private delight over our respective work appearing in magazine reproduction - one of her designs appeared in last week's "Curtain & Drapery Magazine," & my "Calm & Sea Glimp" in the Art Digest. I was very happy to learn from Charles that Brooklyn Museum has bought it.

The country life means so much to us - the naturalness, air, the sunlight, the changing weather - then the ~~freedom~~ <sup>freedom</sup> of walking on paths instead of sidewalks - that we wonder how (& why) we ever live in New York City. Next year at Brooklyn I shall be teaching only two days a week instead of three - so with five days a week free for painting, it might be possible to think of moving out of the city - perhaps some place in Rockland County where the landscape is on the dramatic side.

But right now Monhegan suffices. This is home to us.

We hope you'd be able to see Monhegan - and us - this summer. We'd be glad to put you up if you don't mind roughing it - as all our facilities - sleeping quarters, bath (no bath!) etc are strictly semi-public, more than semi-private.

Best regards to you & the gang.

Affectionately, Kenner



June 8, 1955.

Mr. Harmon More, Director,  
Whitney Museum of American Art,  
10 West 8th Street,  
New York, 11, New York.

Dear Harmon:

Enclosed is receipted bill for the Kuniyoshi drawing you  
selected from your exhibition which opened on April 9th.

I am very happy that Yas will be represented with another  
outstanding example in your collection.

One of these days I hope to obtain for you by gift from  
a collector one of Kuniyoshi's most recent paintings, and  
one of his finest examples. Let's keep our fingers crossed  
that Mr. Harris will make this decision in the near future.

Sincerely yours,

EGH:1

prior to publishing information regarding sales transactions;  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



is Ken Beldin.

Beldin (who is said to have a private income from invested earnings) donates his spectacular "paintings" to the Mexican chapter of the Interamerican Committee to Combat Infant Malnutrition. They have four showings scheduled in Mexico during the next three months, and established Colliers and Life writers are making color shots for one-page and two-page spreads.

I am sure the first New York gallery to show Ken Beldin's new art will make a tremendous killing and greatly enhance its



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. DILES  
KEITH L. BROWN

LAW OFFICES  
LANG, BYRD, CROSS & LADON  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

June 4, 1953

5516

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

Have wired you today per attached.

We did not receive the pictures for at least one week after we should have, due to both the delay in transit and the fact that the Express Company here sent us a postal card which arrived on a Friday afternoon, and therefore we could not pick same up until the following Monday.

Accordingly to insure that the Levine arrived at Brandeis University on time, it was shipped on May 25th at noon, Express Receipt #4605, instead of on May 29th as you suggested. If it has not been received by now, please have the Express Company put a tracer on same.

It is very hard to adequately judge pictures in the home into which we have moved because of the location of the windows, inadequate lighting outlets, etc., but we definitely did not like the Levine after having it for a week. It just was not a strong enough picture to suit us.

After living with the Kuniyoshi, we were, frankly, very much disappointed in same, and again I think it is probably due to the various reflections from lighting which made it difficult to obtain a satisfactory view of the picture without there being reflections in the glass. In other words, it did not show up to nearly as good an advantage as it did in New York under proper lighting. Frankly, we have been on the fence concerning the matter, and had decided to send it back to you when we sent the Levine to Brandeis University, but I happened to mention to Robert Straus, on the telephone, that we had this Kuniyoshi.

For two weeks he has been intending to come to San Antonio on business, and he was here for a day a week ago, but had to rush to catch a plane back and did not see it. He is to be here again tomorrow, and at that time we want to show it to him.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Shouheyan Schl.  
Shouheyan Inc. 27 J

Dear Mrs. Halpert: Enclosed is Exhibit.

form. Unfortunately I have  
no photographs at all of the 2 bas. reliefs -  
they were only completed just before time  
for departure from Firenze.

As for the bronze  
group - I have 2 excellent Kodachromes -  
which do not reproduce well in black &  
white & have 1 black & white of the group  
which is really not good. - I am  
sorry I can't send you photographs of  
the 3 pieces.

If you have some  
photographs taken I would appreciate 2 copies  
of each & of course will pay for them.

I understand your  
decision about the larger pieces & if you



June 16th, 1957.

Mrs. J. Watson Webb,  
Shelburne, Vermont.

Dear Electra:

Since the meeting is so well planned for the week end, I shall be delighted to come up for the occasion. I never have been to a gathering such as this with experts on all sides, and I think it may do me good to develop some humility.

Duncan Monroe is correct only in part about the cast iron base for the big eagle weathervane. The connecting rod got lost in transit to or from Life magazine where it was photographed against that gold leaf that I told you about. Life replaced the rod with a screw type, and we are both hunting for the missing part. This was a temporary repair. However, it is certain that the rest of the base is the original.

I have just located the original mold and photograph and have something fabulous to tell you when I see you. This is one time Antiques will accept an article from me without making any corrections. The story is the most fabulous of its kind. You will adore it. I made notes so that I could quote verbatim.

Also, I have a scheme that will knock everyone cold. There is never a dull moment in my life, and I think that you and I attract adventure. I am a little more sensible than you, because I do take a few days off when I get bushed, and I call off any social or business engagement at the time.

I just had a very pleasant chat with your friend, Stephen Clark, who paid the gallery a visit and had a modern picture sent up on approval.

I plan to take the night train Thursday, the 25th, so that I will arrive rested. Don't bother to have anyone meet me, as I can, no doubt, get a cab. You will have your hands full at the time, and I want to be of help - not get in your hair.

Affectionately,

EGH:l

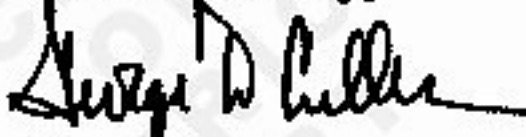


Page two

Letter to: Mrs. Edith Halpert, Director  
The Downtown Gallery

Finally, whatever dope you can get to me before the 17th will be much appreciated, because I may be able to do a good bit of spade work on the show at the Museums Meetings in Buffalo, and so save myself a lot of correspondence.

Yours sincerely,

  
Director

Enc.

Frankly - if you would be interested - you could have  
# 1, 2 + 3 - or the relief - if you want 1 or 2 - I would  
slightly prefer 1 + 2 - or either of them singly -  
Actually won't cost me any more to have 3 shipped to you  
than 1 + the other 2 go to Chicago in another crate.

Please - if you could decide about  
this before the end of June it will help me  
because must soon send crating & shipping  
instructions in order to have everything arrive in  
Chicago early in Sept. - I hope to see you in June

— Abbott P.



UNIVERSITY OF MIAMI  
CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

June 6, 1953

Mr. Charles Alan,  
Associate Director,  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

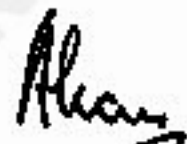
Dear Charles:

Imagine my surprise to discover that the crates we are storing for the Federation contain an exhibition of Crawford, Dove and Morris!

I have today written for the necessary keys for the padlocks and soon as we receive them, we'll comply with your request.

My plan is to be in New York around the 19th of this month and look forward very much to seeing you and Aline.

Sincerely,



Allan McNab,  
Director.

AMcN: apa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

#4 - Is a large relief about 12 feet long - in black bronze  
& looks beautiful - I think. The plaster model was developed  
further than the photos show. This is the only of these 4  
sculptures that is not for sale. This was made under a  
peculiar commission - \$300.00 paid for me to do some  
sculpture for a specific setting & house - (large modern  
place) & I am to be paid for the sculpture if the person wants  
the piece - if not I keep the sculpt. & he \$300.00. Not too  
marvelous a business arrangement - but guess it could be  
worse. - Anyway you probably wouldn't want to  
show this anyway - but if you should - its yours.

Now all of these pieces I have to pay to have them  
crated & shipped home & you could have any or all  
of them & I could send them to you from Florence.



June 30, 1958

Mrs. Walter Paspoko  
140 East Walton Place  
Chicago, Illinois

Dear Mrs. Paspoko:

It was very nice to hear from you, and many thanks for your check. For your information a report of payments is enclosed so that you can compare it with your own records. It is possible of course, that the previous \$500 check which you have in mind has gone astray, but your bank statements will supply the reconciliation.

The Kuniyoshi death was a terrible blow and a great personal grief to me, since I have known him for a period of thirty years and was devoted to him as a friend, to say nothing of my tremendous admiration for him as an artist. I am so happy that you have such an outstanding example of his later work. It meant a great deal to Kuniyoshi to have discriminating people respond to his late development.

How I envy you in Aspen. At the moment the temperature must be about 80 degrees, but from where I am sitting it feels like 210. Whether I should like to be with \$48 decorators however, is another matter that could get pretty hot as well. Some day I hope to get out to Aspen and check up on the wonderful reports.

My best regards to you and Mr. Paspoko.

Sincerely yours

EGHla

prior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



KARELSEN, KARELSEN, ROSENBERG & BAUM  
230 PARK AVENUE, NEW YORK 17, N. Y.

June 10, 1953.

Mr. Charles Alan  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

Dear Mr. Alan:

With reference to the two proposed agreements which I delivered to you, there are a few slight corrections which I want to call to your attention.

In the agreement between DG, TAG, and yourself, the following should be inserted immediately after Paragraph 1(b) but before Paragraph 2:

"TAG agrees that by July 1, 1953 it will have leased premises to be occupied by TAG as an art gallery to carry on the representation of the artists as provided herein, and the delivery by DG of the above-mentioned writings on July 1, 1953 shall be conditional upon TAG having leased such premises".

In the agreement between TAG, yourself, and Edith, there should be inserted immediately following Paragraph 1(b), the following:

"or (c) the breach by TAG of any of its obligations undertaken in Paragraph 3 hereinafter".

There are references in the agreement between TAG, DG, and yourself to the pictures being removed on July 31, 1953. These should be changed to provide for removal on or before July 31, 1953.

With kind regards,

Very truly yours,

FB:ME

KARELSEN, KARELSEN, ROSENBERG & BAUM

CC: Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

DELIVERED

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**THE COLUMBUS GALLERY OF FINE ARTS**

**EAST BROAD STREET AT WASHINGTON AVENUE**

**COLUMBUS 15, OHIO**

June 10, 1953

Mr. Charles Alan  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mr. Alan:

Your paintings that we have had in the lending gallery will be returned to you in two weeks. Our members have certainly enjoyed the paintings and sculptures, but didn't buy. We do not understand except many seem pressed by taxes!

I will send you a form with the list and the shipping date very soon.

Either Mr. Beach or myself may be in New York this summer to choose some paintings for our gallery.

Thank you for your cooperation.

Very sincerely,

*Elizabeth Sterner*

Elizabeth Sterner  
Lending Gallery

ESS

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALBION COLLEGE  
ALBION, MICHIGAN

Department of Art

4 June 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St  
New York 22, N Y

Dear Mrs. Halpert:

Thank you for your letter of April 29th  
in which you discuss lending us work by  
Ben Shahn. We have now set the dates of  
the exhibition from November 1 to 22, 1953.  
since we plan to have him lecture November 4<sup>th</sup>.

We could use the group of drawings you suggest  
and any watercolors you would want to spare, in-  
cluding the opaque items. Could you tell me how  
much this will cost - insurance, packing, etc?

I have written to the Museum of Modern Art asking  
about the possibility of a special loan of items  
from their collection, but have not had a reply as  
yet. Perhaps owners listed in their catalog of his  
work may be cooperative. I do not think, however,  
that such a small exhibition should be comprehensive  
but distinguished.

Sincerely,  
*Vernon L. Bobbitt*  
Vernon L. Bobbitt  
Chairman

*P.S. I have just talked with Howard  
Shaw, Shahn's agent for lectures,  
and he is quite sure Nov 6 is o.k.  
since he is to be at U. of Michigan  
Nov 5.*

For publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



present standing in the art world, hence this  
tip-off in the hope you will be first to write  
that committee with a bid for a show to  
introduce to New York this exciting new art  
based on primitive themes.

The name of their committee as given  
above is, I believe, correct. Their address is Calle  
Miguel Salinas número 14, Cuernavaca, Mor.,  
Rep. de Mexico.

Cordially

Enriqueta de Hampers.



June 9th, 1953.

Mr. Mahori E. Young, Acting Director,  
Munson-Williams-Proctor Institute,  
312-318 Genesee St.,  
Utica, 4, New York.

Dear Mr. Young:

Budworth is picking up the Raphaelle Peale painting which Mrs. Halpert told me I should have shipped to you. I have told them to place only \$500.00 insurance on the case while it is in transit. Will you arrange with your insurance people to place sufficient insurance on the painting, which, as you know, was priced at \$4000.00.

Sincerely yours,

CA:l

P.S. When you have received the painting, we would appreciate it if you would sign and return the enclosed card.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



will I.

Miss Stokes sent me a picture of a peacock the exact duplicate of mine and I told her to write to you at once. I thought it looked lovely and she said that it was in the old gold too. She is such a nice woman and I thought you would want it for one of your clients and I was sure that you would not want me to duplicate mine.

I have neglected my folk art and quilt room. Have not even been inside the buildings for two weeks so you can see how busy I am. I am trying so hard to get the Vt. house finished before the Early Am Ind. meeting. Are you sure you do not want to be here then. You know I am entitled to guests and you are such an addition to any party and as for me without your encouragement I would give up.

We have our annual meeting on the 12th of June would you become a member of our organization. I would be so proud to have you. We have very few so far.

I can't wait to hear the big news. Can't believe you will give up the gallery, without you it will be nothing. Don't you think that the Museums all take Life. I will do just as you say. Like Rogers of Chicago and Dupont etc. Let me know and I will get to work on it right away. Mean weather. Over 150 children yesterday but that does not bring in the cash but atleast it does help education.

All my love and write when you can. I love hearing from you.

Affectionately

Electra

June 7th. 1953



June 1st, 1953.

Mr. J. Watson Webb, Jr.,  
11740 Crescenda Street,  
Los Angeles, 43, California.

Dear Mr. Webb:

I greatly appreciate your informative letter, and can well understand your point of view. I hope that the near future will bring the development that you are looking for and that you will be very happy in your work.

I hope, too, that when you are in New York we can have a chat about the Challenge movie. At the moment, the entire plan has been postponed until all the principals are back in this country, but we hope to get started early in the Fall. Any suggestions from you will be tremendously valuable. Won't you drop me a note if and when you are coming through?

My very best regards,

Sincerely yours,

EGH:l



June 18th, 1958.

Miss Mary F. Williams, Head,  
Department of Art,  
Randolph Macon Women's College,  
Lynchburg, Virginia.

Dear Miss Williams:

On my return from a trip, I found your letter.

It will be nice to see you next week, and I look forward to your visit.

Sincerely yours,

EGH:l

June 4th, 1955.

Mr. W. Hawkins Ferry,  
17100 East Jefferson Avenue,  
Grosse Pointe, 30, Michigan.

Dear Mr. Ferry:

When Mr. Shahm returns from a short trip, I shall pass  
your invitation on to him.

The program presented sounds most interesting, and I am  
sure that Shahm can make a tremendous contribution to the  
symposium. Unfortunately, I am not in a position to make  
any commitment for him, as Shahm has a separate agent for  
his lectures. You will hear from him very shortly.

I am delighted with what you say about his "Clarinet and  
Tin Horns". We, too, feel that it is one of the outstand-  
ing paintings and are very happy to have Shahm represented  
with such an outstanding example in the Detroit Art Insti-  
tute.

Sincerely yours,

EGB:l

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





THE FOGG ART MUSEUM  
HARVARD UNIVERSITY

has received a Drawing by Mitchell Siporin,

"Bivouac" 1946

A GIFT TO THE MUSEUM

from Mrs. Edith Gregor Halpert

for which grateful acknowledgment is made.

*John Coolidge* Director.

Cambridge, Mass., June 4, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23rd, 1953.

To: THE DOWNTOWN GALLERY, INC.

From: ROBERT PREUSSER.

You are hereby authorized to transfer all my paintings, other than those owned by the Downtown Gallery, to the Alan Gallery which agrees to act as my agent after July 31st, 1953, on a consignment arrangement of 25% commission on sales.

Signed Robert Preusser  
Robert Preusser.



June 15th, 1955.

Mr. Dwight Kirsch, Director,  
Des Moines Art Center,  
Greenwood Park,  
Des Moines, IA, Iowa.

Dear Dwight:

At the close of your exhibition, would you please return  
the Breinan painting to the following address:

Mr. Raymond Breinan,  
1162 North State Street, Chicago, Illinois;

and, similarly, would you have the Brice portrait to the:

Frank Perls Gallery,  
850 North Camden Drive, Beverly Hills, Cal.

We just received the catalogs of the Realism show this morn-  
ing, and it certainly looks interesting - almost enough to  
wish we were in Iowa now.

Miss Partainger was in the gallery last week. Unfortunately,  
Edith was in Boston at the time, but I tried to pinch hit as  
well as I could. Miss Partainger repeated all the nice things  
you have said about the gallery, for which, of course, Edith  
and I are both extremely grateful.

Sincerely yours,

Cal

June 4th, 1955.

Mr. Earle Ludgin,  
121 W. Wacker Drive,  
Chicago, Illinois.

Dear Mr. Ludgin:

For some time I have wanted to write you about this, but hesitated because it might be interpreted as imposing on your time, etc. However, there is nothing like trying.

I have a recollection of some conversation we had about the legality of depreciating works of art as business expense and that you mentioned a ruling you obtained on a ten year amortization basis. Is this so? Or, was some other arrangement decided upon?

I am asking this as we have several prospective clients who are interested in using art for decoration in their offices or for promotional reasons, and before committing myself I want to make sure that I am not misleading these good folk. Several are in the advertising business.

Would you be good enough to send me a note when you have time - and if you wish to supply this information.

My very best regards to you and Mrs. Ludgin,

Sincerely yours,

EGH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 29th, 1953.

Dr. Paul Sachs,  
Fogg Art Museum,  
Cambridge, Mass.

Dear Dr. Sachs:

I cannot tell you how pleased I am that "King Asa" by Levine will remain at the Fogg Museum. I am glad, too, that your resolutions can be broken by temptation. I did feel that you should have the opportunity of seeing the painting before it was offered elsewhere.

Needless to say, I shall not tell Jack about your plan to reproduce the painting in your 1954 Knopf book. I know all about such disappointments, and make it a practice of waiting until I see a reproduction before mentioning it to any artist. However, I know he will be pleased with the acquisition and more so by the beautiful statement which I am sending on to him.

It was a great pleasure to see you and Mrs. Sachs, and I hope to have the privilege soon again.

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. F. MARSHALL, President

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA188 PD=SANFRANCISCO CALIF 23 1058AMP=23 PM 2 36

MISS EDITH HALPERT, THE DOWN TOWN GALLERY=

32 EAST 51 ST=

PAINTINGS AND SCULPTURE BEING SHIPPED TODAY LETTER  
FOLLOWS=

=WHITNEY ATCHLEY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES  
DAYTON 5, OHIO

June 6, 1953

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N.Y.

Dear Sirs:

The time has come to think about a new collection for the Circulating Gallery. We have enjoyed your 1952 loan to us, and would like to continue to receive paintings from you.

I am making tentative plans to be in New York during the first weeks of July to choose the new collection, and would like to know when your gallery will be open. I would appreciate hearing from you as soon as possible.

Sincerely yours,

*Janet S. Denithorne*

Janet S. Denithorne  
Circulating Gallery

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



## NORTHWEST AIRLINES INC.

TOKYO, JAPAN

June 8, 1953

Dear Charles:

25

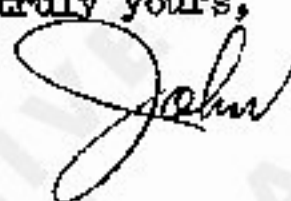
Forgive me for not answering your letter of May 25 concerning the disposition of the Heliker painting. However, it may be just as well that I did not write, because I have just been advised that I may be called back to St. Paul for a few days in July to discuss some contractual changes with the company; and if I do so, I can bring the painting back personally. For the time being, therefore, I suggest that you keep the painting. Should I return to the States, I will make every effort possible to get to New York to see you. This failing, I can advise you to send the painting to me in St. Paul.

The rainy season has come to Japan, and for the next few weeks we will keep a close watch on our paintings. I may move some of them to the third floor during the rain, as it has always been quite dry there with no indications of mildew.

I would much prefer to be in New York at this time of year. While you are having some of your most pleasant weather, we are having takusan gloom.

In the meantime I shall keep my fingers crossed for the proposed trip to the States and the prospect of continuing to New York.

Very truly yours,



FOGG ART MUSEUM - HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

June 2, 1955

Mrs. Edith G. Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

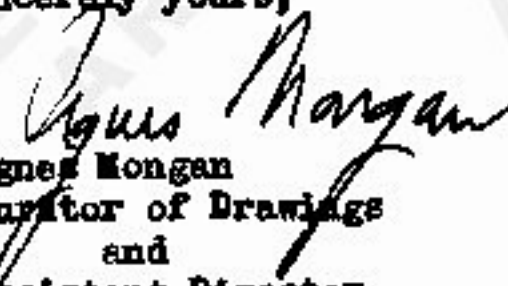
Dear Mrs. Halpert:

The Siporin drawing has indeed arrived safely. We are  
delighted to have it.

You have made Mr. Sachs very happy by this gift, and you have  
added an important drawing to our collection of contemporary American  
artists. Thank you also for the information about where the drawing  
has been exhibited.

I shall try to get it up in time for the Brandeis Festival.  
It is going to be a bit of a problem, because we have three Harvard  
alumni classes with exhibitions, -- with two of the exhibitions to  
be in this building. If I tell you that one class has sent in one-  
hundred and sixty-one objects of all kinds, you can perhaps imagine  
that fitting them into our already limited space is going to be a  
puzzle in itself. But I am devoted to Mitch Siporin and I assure  
you that I shall do my best to hang his drawing.

Sincerely yours,

  
Agnes Mongan  
Curator of Drawings  
and  
Assistant Director

AM:w

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 8th, 1915.

Miss Esther I. Seaver, Director,  
Dayton Art Institute,  
Forest & Riverview Aves.,  
Dayton, Ohio.

Dear Miss Seaver:

As we are reorganizing our stock, I am forced to ask you  
to return all the paintings you have on consignment from  
us.

In September, if you are still operating the lending ser-  
vice, we will be glad to send you a new group of pictures.

With many thanks for your cooperation, we remain

Sincerely yours,

Carl

not to publishing information regarding sales transactions,  
creators are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 22, 1955.

To: The Downtown Gallery, Inc.,  
From: Julian Levi.

I hereby authorize the Downtown Gallery to transfer all my  
consigned paintings and drawings to The Alan Gallery, which  
agrees to act as my agent after July 31st, 1955, at the same  
arrangement of 35% on sales.

Julian Levi



June 4th, 1953.

- 3 -

Mrs. J. Watson Webb,

June 4th, 1953.

Dear Electra:

Mrs. J. Watson Webb,  
Shelburne, Vermont

Dear Electra:

The best news I have had for some time is contained in the first paragraph of your letter. I hope you mean it, and that you will actually take a rest after the carriage installation.

Indeed you may return the "Mother and Child". I think it would be a great mistake for you to have in your collection anything that you do not respond to, no matter how fine it is. The whole quality of the museum is based on that, and I should feel simply terrible if I were, even indirectly, responsible for a tiny blemish.

I shall send "Young Blake", "The Girl in Plaid Frock", "The Prior Baby", and the "Philadelphia Pair" to Shelburne together with the other paintings I have now completed. You play around with these, and return anything that doesn't fit in with your scheme. I shall not send you a bill, but merely a memorandum. I appreciate, as you well know, frankness; and I am neither offended nor hurt. In fact, I am very pleased that your interest in paintings is becoming intensified enough for you to pick pictures out.

Tomorrow morning the Antiques contingent is coming up to go over the photograph books. I shall let you know what they select tentatively so that you may be up to date.

I think, if I may say so, that you are wrong about the mailing list. Life Magazine automatically sends out cards - I know because I receive many of them - to organizations and individuals in the field referred to in their feature articles. This is never misunderstood as everyone knows it is the magazine's promotion and has nothing to do with the person involved. I would highly recommend that you send the list because it will be a form of cooperation with the magazine and will save them the time of research to locate the names. Those who are not interested in purchasing the magazine are not going to be jammed into it.

Do you really feel it is imperative to have all the buildings finished before July 1st. After all, there is so much to be seen that it seems ridiculous for you to knock yourself out by covering such extensive territory. Take it easy. The people will come back each year to see the new additions. Not that I think that you will ever

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Shelburne



C  
O  
P  
Y

June 11, 1953

Dear Mrs. Kuniyoshi:

Thank you very much for your letter of May 23.

The death of Mr. Kuniyoshi has been very much regretted in Japan. A dark-framed picture of your late husband together with duplicates of some of his works were hung on the walls of one of the exhibition rooms at the International Art Exhibition sponsored by the Mainichi which has just been successfully concluded. Visiting the room, everybody seemed paying tribute to the lamented great American artist.

The Mainichi fully supports the idea of holding in Tokyo a memorial exhibition of the works of your late husband as you suggested. If you furnish the works of art, the Mainichi will be willing to take sponsorship and to bear the cost of packing, shipping, insurance, etc. The matter has to be approved by the Board of Directors of the Mainichi, but approval is expected.

Mr. Atsuo Imaizumi who is the Assistant Curator of the National Museum of Modern Art in Tokyo is also strongly in favor of the plan. It may be arranged so that the memorial exhibition be sponsored jointly by his museum and the Mainichi. The exhibition itself will be held at the National Museum of Modern Art. Mr. Imaizumi met your husband in New York last year.

In order to make the Memorial Exhibition an attractive one, my suggestion is that twenty or more of oil paintings, plus etchings and designs; 50 pieces in all three should be available. The selection will be left up to you who has the best appreciation of the Kuniyoshi art.

I hope the plan will be successful with kind cooperation from you. It will be a great joy for the Japanese lovers of art to be able to see in Japan some of the finest works left by the late Mr. Kuniyoshi, one of the greatest artists ever born in this country.

Wishing you best of health, I am

Yours very sincerely,

Jungo Sakura  
Mainichi Newspapers  
Tokyo, Japan

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Edith,

Your letters are so encouraging and I do so appreciate your friendship and advice. It is so hard to jump from carriages and tools to art but then I will get there. Just a bit too tired this spring but then with the Wiggins affair and the mess to straighten out I hope it will never be like this again. You are good to send the other paintings but I wonder why you think the Phil. pair are better for the Vermont house than the New Haven pair. Is it on account of the Mc Goldrick family. And talking of that one I do think we will have to have Mr. Newman find a frame for it. Now it looks just what it is a band that goes in a frame and I am sure that you will never be satisfied with it when hung and either



June 18, 1955.

Mr. Charles Oscar,  
Yaddo, Saratoga Springs,  
New York.

Dear Charles:

The plan which I mentioned to you very briefly just before you went away seems to be materializing. Edith and I have come to a very satisfactory arrangement in the division of the artists. She is remaining on 51st Street with six of the oldest and best established artists, and I am going to open my own gallery uptown in the Fall. Most of the "younger" artists, such as Jack Levine, Lawrence, Tam, etc., as well as the Ground Floor boys, are coming with me.

As you know, I am very enthusiastic about your work; and, of course, I would like to continue to handle it. In my gallery there will be no division among the artists. All of them will be listed together, and all will work on the same financial basis; that is: the more usual consignment-commission arrangement of 35% on all sales - exactly the same as the Downtown Gallery now operates in relation to the "older" artists. This means that the artist delivers his paintings framed (or matted in case of watercolors or drawings), and pays for the photographing of paintings necessary to be photographed for the record or for exhibitions. The gallery pays all other expenses in connection with the exhibition and sale of the works: printing, advertising, catalogs, postage, etc.

As you can well understand, this move is exceedingly complicated for me. Beside this, Edith is insisting that I remove all the paintings from the gallery before July 31st. Therefore, I would appreciate a definite answer from you by July 15th at the latest. If you have any questions, please do not hesitate to ask them. You can reach me here through June 30th, and after that address me: in care of Bernstein-Macaulay, 541 Madison Avenue, New York, 17.

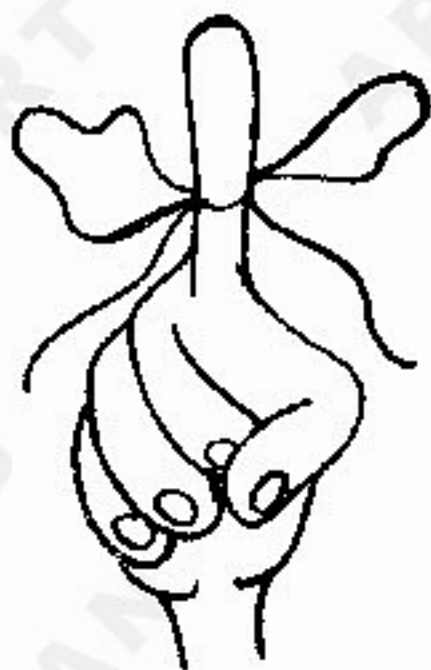
As John told you, I am taking a house in New Hope for July and August, but I will come to town at least three or four days a week, and will stop for my mail at that address. It is my brother's office.

I hope you are enjoying Yaddo this year as much as last, and that you are painting as good pictures as you did then - if not better.

Sincerely yours,



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



memo from

chas. alan

June 2nd, 1953.

Mr. Sam Cantey, III,  
1220 Washington Terrace,  
Fort Worth, 7, Texas.

Dear Sam:

Thank you for your very kind letter. I took the liberty of showing it to Mrs. Kuniyoshi, who was deeply touched and grateful.

It has been quite a long time since I have had the pleasure of seeing you and Betty. Don't you love us any more? Good luck in your new home. Let me know when you want to start filling in your wall space.

Sincerely yours,

EGH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 8th, 1958.

Mr. Irving M. Schwartzkopf,  
122 East 42nd St.,  
New York, New York.

Dear Mr. Schwartzkopf:

Since I could not reach you by telephone on several occasions,  
I decided to drop you this note instead.

I just want to make sure that Miss Hall's lease carries the  
15% increase, for which she is prepared. I know she will be  
a very desirable tenant, and I hope that we can get someone as  
nice for 2B. Incidentally, what is happening with that?

I am leaving earlier this summer and would like to make sure  
that the heating system will be cleaned out, and that all the  
other matters are attended to before the end of this month. I  
really want to have a long vacation untroubled by 3E, etc.

Many thanks.

Sincerely yours,

EGH:1

rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Sept 1st, 1955.

Mr. Allan McNab, Director,  
Lowe Gallery,  
University of Miami,  
Coral Gables, Florida.

Dear Allan:

Mr. Messer, at the American Federation of Arts, has told me that the exhibition of Crawford, Dove and Morris paintings is being packed with you.

Among the Crawford paintings is one entitled "From the Bridge". Believe it or not, this painting has been sold from a reproduction. Within a few days you will receive a substitute for this picture. We have been careful to select the substitute so that "From the Bridge" will fit into the same crate in which it arrives. Would you please have "From the Bridge" carefully packed in this crate and shipped to:

Miss Florence Marc,  
518 Poplar Street,  
Philadelphia, Mississippi.

Please insure the crate for \$500.00. It may be sent express collect.

When are you coming to New York? It seems to me that you were here during an especially hot period either last summer or the summer before last. My sister insists she is very broke, and, therefore, is not able to go to Europe this year. Hence we will both be in New York, and I am looking forward to seeing you with a cool drink on her terrace.

Sincerely yours,

CalL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HARPER'S MAGAZINE  
*Editorial Rooms*

HARPER & BROTHERS  
PUBLISHERS



49 EAST 63d STREET  
NEW YORK 18, N. Y.

June 10, 1953

Dear Mrs. Halpert:

This is about something you know all about and I don't know anything about and I hope you will give me a frank answer.

We have been using illustrations in Harper's for the last eight years, after a period of about a quarter of a century when we used none at all. The quality of some of the stuff has been pretty high. Some of it, as I look back on it, seems to me rather crummy, but a lot of it looks awfully good. I suppose we've used about a hundred and fifty illustrators in the eight years, and among them are:

Loren MacIver  
Ben Shahn  
Bernarda Bryson  
Edward Melcarth  
Reginald Marsh  
William Gropper  
Steinberg  
Robert Osborn  
Rowland Emmett  
Osbert Lancaster  
Corrado Cagli  
Bernard Perlin.

There are a lot of others, too, some of them really first-rate draftsmen.

Do you think it would be worthwhile to try to get together about a hundred of the drawings for an exhibition? I'm less interested in promoting Harper's than I am in promoting good illustration. It's a field, I think, that is opening up again for the non-commercial artist and a show of impressive drawings might give it a good shove.

Who do you think might do such a show - if you think it's a good idea?

I hope you have a pleasant summer.

Sincerely,

Mrs. Edith Halpert  
32 East 51st Street  
New York, N. Y.

P.S. Send me a little piece I did for an "After Hours" column on "What is Illustration?" That may (or may not) interest you.

RL:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16th, 1955.

Mr. G. B. Schuster,  
Mayo Clinic,  
Rochester, Minnesota.

Dear Mr. Schuster:

Mr. Zorach has left for his summer home in Maine, but the Berkeley Express Company has just notified us that the fourth plaster model has been delivered to the foundry.

According to the terms of the agreement, Mr. Zorach's responsibility ceases when this delivery has been accomplished. As was further agreed, you have the responsibility of insuring the models and subsequent casts from that moment on.

For your convenience, however, we will maintain the policy which was issued and for which we paid. When the last bronze casts are delivered and fixed on the building, we will cancel the policy and then bill you pro rata for the period for which you have the responsibility of the insurance.

Unless we hear from you to the contrary, we will assume that this arrangement is satisfactory to you.

Sincerely Yours,

Carl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 12th, 1953.

Mr. Richard Wokey,  
Martin Richards, Inc.,  
Post Road East,  
Westport, Conn.

Dear Richard:

Thanks for your kind letter of June 19th.

The house at New Hope is not as idyllic as it sounds. I am going there in the hope I will be able to stay there three or four days a week in lieu of a vacation. The reason for this change in my plans cannot be divulged at the moment.

Thanks for arranging about the return of the paintings and sculpture. We would like the drawings and prints, too...in fact every item that we have consigned to you.

I am so anxious to see the Kennedys that I am going to make every effort to get to Westport some time. If I do come up I will certainly let you know because I am eager to see you too. Best to Martin and yourself,

Sincerely yours,

Cal



June 23, 1953.

Mr. George L. K. Morris,  
c/o Hanover Bank,  
2 Place Vendôme,  
Paris, France.

Dear George:

Since I cannot transmit this information to you in person, I am writing to your European address in order to pass on the news.

After twenty-seven years I have been forced to accept the inevitable that I cannot go on functioning at this pace any longer. As you know, I had planned to "retire" at the end of twenty-five years. However, I had to wait until I succeeded in solving the problem of making possible the continuity of the Downtown Gallery idea.

As of July 31st, the gallery at this address will be reduced to a list of ten artists whose association with the gallery dates back to 1930 or earlier.

The rest of the artists (of course, with each individual's consent) will move as a unit to a new gallery under the direction of Charles Alan. It will be called the Alan Gallery and will be located uptown where all of the galleries are now moving. It will function on the very same line, at the same commission, and Charles, I am sure, will do a splendid job in promoting American art and the specific artists to effect sales in order to meet his large overhead. I will serve as consultant, and will be available to him, as well as to each of the artists involved. I shall also continue working for American art, but on a much broader and inclusive scale. When you hear the plans, you will agree that the idea has great promise.

I assume that you will consent to the arrangement and am enclosing a letter in triplicate. Will you please sign two copies and return them to me at your earliest convenience? We are eager to go to press to publicly announce the new arrangements, and want to have the complete roster for listing in the announcements. (For your information, all the artists, to date, have agreed to this arrangement.)

At this point I can again assure you of my enthusiasm for your work, and can promise that I will continue my efforts in your behalf. I hope we can get together this summer as I am very eager to see you and Suzie. My very best regards -

Sincerely yours,

EGH:1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*See also  
Munson-Williams-Proctor*

June 10th, 1953.

Mr. Harris K. Prior, Commander USNR,  
Naval Air Material Center,  
Naval Aircraft Factory,  
Philadelphia, 12, Pa.

Dear Mr. Prior:

Indeed I am very pleased that Munson-Williams-Proctor  
Institute will own one of my favorite paintings. I am really  
sad to see it leave my office where I have enjoyed it during  
the past two or three months.

So that there will be no misunderstanding by future genera-  
tions, I am billing the picture as - Enscribed "Painted by  
Raphaelle Peale".

While I firmly believe that the painting is by Raphaelle Peale  
and Bill Davidson of Kneedler's agrees with me completely, as  
you know both Goodrich and Bauer would not commit themselves;  
and until further research establishes the fact, I feel for my  
protection and yours, the billing should be such to protect the  
gallery from any accusation of misrepresentation.

I appreciate no end your point of view that quality is the de-  
termining factor in all painting. Attributions and reattributions  
have gone on over hundreds of years, but the specific painting  
never changes in character. I wish more museum people had your  
approach.

My best regards -

Sincerely yours,

RGH:1

CC to Mr. M. S. Young

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



## EXHIBITIONS OF NATIONAL CHARACTER

Recurring exhibitions of contemporary American artists on a national scale are held:

Regularly .....: How often..... Month usually held..... Titles.....

Catalogs are published as follows: .....

Irregularly.....; How often..... Titles.....

Their method of selection is usually:

By invitation..... By jury (please indicate composition of jury) : .....

Combination invitation and jury..... Other methods.....

Awards consist of:

Cash totaling about \$..... per annum.

Purchases totaling about \$..... per annum.

Other types of prizes (please enumerate): .....

## OTHER EXHIBITIONS

Special, non-recurring exhibitions of contemporary American art are held 1 to 5... times per year; are held only occasionally .....

These shows usually are selected by... *Exhibition Committee* .....

These shows are usually obtained from:

The American Federation of Arts...☒... Museum of Modern Art...☒...

Dealers...☒... Collectors..... Other sources .....

Works are purchased from these shows to the approximate amount of: \$..... per show. *we have said*

*\$300.00 of prints and small oils and water colors in the last 8 years.*

## SOURCES OF INCOME OF INSTITUTION

Income for the institution is derived from the following sources in approximately the percentage as noted:

Municipal or state...*72*...%

Income from endowment.....% *Legacy when will is probated may increase*

Individual contributions.....% *this is 50% or more*

Contributions from business and industry.....%

Membership dues...*64*...%

Paid admissions.....%

Sales.....%

Other.....%

Print to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



[encl. Schramm]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1953

Mr. Alain G. Boissacmas  
243 E. 58th Street,  
New York, N.Y.

Dear Mr. Boissacmas:

In accordance with instructions received from the American Federation of Arts we are arranging for the Atlas Warehouse Company of Burlington, Iowa to crate and ship to you our oil painting by Tassuo Kuniyoshi titled "Girl Thinking". This picture was damaged in connection with its loan to the Venice Biennial. The American Federation of Arts advises us that their Insurance Company approves our shipping of this picture to you for an appraisal of the cost involved in repairing the damage.

When you receive the picture and have an opportunity to inspect it please get in touch with Mr. Burton Cusding, Director, American Federation of Arts, 1083 Fifth Avenue, New York 28, N.Y. before undertaking the work. He or the insurance company will authorize the work.

Your especial attention is called to following damaged parts.  
A line apparently caused by rubbing against the stretcher on the upper left, and a crack.

A similar line on the upper right portion of the picture and the lower right portion of the picture at the spot where the base-board is painted.

Rubbed dotted line at chair arm below elbow.

Scratches in lower left corner.

Buckling of canvas.

In connection with the last item mentioned above, we have noticed that the canvas appears not to be smoothly stretched. In slightly humid weather this is more noticeable than at other times. We be-

SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN R. GILES  
KEITH L. BROWN

LAW OFFICES  
LANG, BYRD, CROSS & LADON  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

June 8, 1953

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thanks for your note of Saturday. Returning the  
Kuniyoshi today.

With warmest regards from Mary and myself to you and  
Mr. Alan, I am

Sincerely,

*Sylvan Lang*  
Sylvan Lang



June 2, 1963.

Mr. Millard Sheets, Director of Art,  
Los Angeles County Fair Association,  
Pomona, California.

Dear Mr. Sheets:

Thank you for your letter.

Below is a list of the paintings to be collected at this gallery:

✓ Paul Burlin	Nude Closeup	Oil #48	\$1500.
Ralston Crawford	Kevalo <del>Close</del>	" #51 64	800.
Arthur G. Dove	Parabola	" 86	1500.
L. Guglielmi	Fourth of July	" 52	1200.
Jack Levine	Oath	" GL-19	1200.
Ed. Levandowski	Circuit Breakers	" 8	500.
Ben Shahn	Labyrinth	Tempera 132	3500.
Charles Sheeler	Canyons	Oil 48	2500.
Karl Zerbe	The Inventor	Pol. Tempera 179	900.

I note that you omitted Jacob Lawrence and Reuben Tam, also Charles Demuth - all of whom were on the original list. At the moment we cannot specify a Kuniyoshi because his estate is tied up, but you can depend on getting one from us for the exhibition. I shall send you the title as soon as I receive the legal release.

You also made no mention of the folk art. Do you still want it? If so, I can send you the data in the near future.

We shall arrange for Budworth to call for the pictures sufficiently ahead of time - probably earlier than originally planned - if that is satisfactory with you.

I was very happy to have had the occasion of meeting you at last.

Sincerely yours,

EGH:l

P.S. Photographs and biographical data will be mailed to you within the next few days.

for publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 8th, 1953.

Mr. Rex Clawson,  
320 West 58th St.,  
New York, New York.

Dear Mr. Clawson:

I have delayed writing you in the hope that I would have something definite to tell you. Unfortunately, all our plans have been somewhat held up, and I do not think it is fair to keep you on the string, so it is with great reluctance that I must tell you that I do not wish to stand in your way, if you want to commit yourself with another gallery.

My enthusiasm for your work has not in the least diminished, and it is my hope that when the moment comes for us to make a decision that your paintings will be available. Do keep in touch with me and do let me know of any change in your address.

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 2nd, 1953.

Mr. John H. Hauberg, Jr.,  
1051 McGilvra Blvd,  
Seattle, 2, Washington.

Dear Mr. Hauberg:

In the event that This Week issued by the Herald Tribune is not syndicated in Seattle, I am enclosing an article featured in this magazine on May 31st.

You will note that it is your painting that is reproduced. Emily Gensler selected the color slide out of a large group of Levine's we had on hand, but she did not include the credit line - omitting both your name and that of the gallery. However, the picture looks very handsome just the same.

It may interest you to know that the retrospective exhibition of Levine's paintings which has travelled to a number of museums is now at the Phillips Gallery in Washington, and has been a tremendous success. It has further established Levine as one of our great contemporary artists. I hope you are as proud of your picture as we are.

Don't you ever come to New York? It has been so long since I have had the pleasure of seeing you.

Sincerely yours,

EGH:1

prior to publishing information regarding sales transactions. senders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



I think Harbor scene should be reframed. Don't die but I am getting to like the Velvets.

MRS. J. WATSON WEBB  
SHELburnE, VERMONT

Dear Edith,

Am so glad that you are coming up as I always love having you and it will be fun as you can hear what others say and then you are always so frank that you will tell me. I bet they have a fit the way I have furnished the houses.

Now first about the paintings. I have the New Haven Couple in the hall of the Vermont house. Then I have the lady in Yellow and her husband and the Young Blake ( his frame I do not like on him too harsh gold) and the pastel Providence Bell all in the Living room. I think that they look lovely there. Then I put the Prior baby in the Dutton house instead of the Mother and child. This frame too I think is too much gold for it. However when you are here you can judge for yourself. Our Mc Goldrick family was just too big as much as I would have liked to keep them. The Cooperstown group did not seem to go in either house and as I am so afraid of anything happening to them I asked Brengel to take them back to you and we can keep them at Day and Meyers. I don't mind paying storage there and when you are here you see what you think. The dining room of the Vermont house has the wall paper so I cannot use paintings in there. That is all the ~~space~~ I have. The Quaker Lady the canvas seems to buckle but it has been like that since the beginning. I am terribly excited for you to see what I have done since you were here. Besides almost killing myself. This last attack has been a mean one but I am going strong again. You also have me all excited about what you are up to. Hope you like Mr. Clark. He is very shy and not like your pal here. Have you heard if Joan Elisofen has had her baby. Do let me know. Your train stops at Shelburne now at 7 A.M. daylight and ofcourse we will meet you there. It is a rough trip all right.

Did Miss Winchester select anything? Never heard. All my love to you,

June 19th.

Devotedly

*Eliza*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 5th, 1953.

From: Edmund Lewandowski

To: The Downtown Gallery, Inc.

I agree that on or before July 31st all the paintings now on consignment to The Downtown Gallery, Inc., may be transferred to the Allen Gallery, Inc., which, after that date, will be my authorized agent, continuing the commission arrangement of 55% on sales.

Edmund D. Lewandowski

Widener Library - Room F

Paul J. Sachs

June 22, 1953

Dear Mrs. Halpert:

Thank you very much for  
thinking of me in connection with  
the Levine Lying - one of the finest and  
most sensitive pictures he has ever  
produced and just the thing, in my  
opinion, to represent him at the Togg,  
since this is a distinguished work in  
the "great tradition" by an eminent  
"modern" artist. I question whether  
any other "modern" could have produced  
such a picture, revealing as it does  
skill, knowledge, feeling, imagination.

I am very grateful to you & to Levine & please  
show him these lines. Sincerely Paul J. Sachs.



FOUNDED 1914



Incorporated 1914 as a Non-profit Educational Institution

# The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y.

## OFFICERS

Robert Woods Bliss  
HONORARY PRESIDENT

Thomas Brown Rudd  
PRESIDENT

Richard F. Bach  
FIRST VICE-PRESIDENT

Eloise Spaeth  
SECOND VICE-PRESIDENT

Roy R. Neuberger  
THIRD VICE-PRESIDENT  
& TREASURER

George Burton Cumming  
DIRECTOR & SECRETARY

## TRUSTEES

Philip R. Adams  
H. Harvard Arnason

Lee A. Ault

Richard F. Bach

Alfred H. Barr, Jr.

Sidney Berkowitz

Robert Woods Bliss

Paul Hyde Bonner

Leslie Cheek, Jr.

Ralph F. Colin

Russell Cowles

Sumner McK. Crosby

Daniel S. Deffenbacher

George H. Fitch

Lloyd Goodrich

Rene d'Harnancourt

Bartlett H. Hoyer, Jr.

Henry R. Hope

Arthur A. Houghton, Jr.

Daniel Longwell

Earle Ludgin

Stanley Marcus

William M. Milliken

Grace L. McCann Morley

Elizabeth S. Nevas

Roy R. Neuberger

Thomas Brown Rudd

Charles H. Sawyer

James S. Schramm

Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremaine

Hudson D. Walker

John Walker

Suzette M. Zurcher

Mr. Alexander D. Tillotson, Director  
Mulvane Art Museum  
Washburn Municipal University  
Topeka, Kansas

Dear Mr. Tillotson:

The American Federation of Arts has received an anonymous grant from a foundation for the purpose of obtaining basic information about the use and support of contemporary American art in the institutions and art museums of America. Such a survey was recommended in a resolution adopted at the third Woodstock Art Conference on "The Artist and the Museum", which as you know was a joint conference of museum representatives and artists. We are happy to have been chosen to execute this assignment; and we are calling upon you, as the Director of an institution whose program concerns itself with the work of the living artist in America, to assist us in this important project by giving your attention to the enclosed questionnaire.

By the word contemporary we mean the last ten years. In other words, any work of art produced before 1943, except where otherwise specifically stated, would not be applicable to the purpose of this questionnaire.

The names of all participating institutions will remain in strict confidence. But the general results will, of course, be published and made available when summarized and clarified.

Any questionnaire hoping to be as complete as this will not apply entirely in any one case. We would appreciate it if you will be as precise as possible wherever you have pertinent information. In some cases it may be necessary for us to correspond further. And it will be a help, wherever the questionnaire does not provide sufficient space for an answer, to receive additional remarks either on a separate paper or in the form of printed matter already prepared.

We know that the information itself will be of great value to many people, and hope that the final results of the questionnaire will compensate you for your efforts in describing your own work and experiences in the field of contemporary American art.

Sincerely yours,

*Burton Cumming*

Burton Cumming  
Director

June 16, 1953

Not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 30, 1953

To: THE DOWNTOWN GALLERY, INC.

From: Jonah Kingstein

I hereby authorize The Downtown Gallery, Inc., to transfer all my paintings and drawings (other than those owned by the Downtown Gallery) to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the arrangement of 35% commission on sales.

Signed

Jonah Kingstein



W. Hawkins Ferry

17100 East Jefferson Avenue • Grosse Pointe 30 • Michigan

June 1, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert,

Would it be possible for Ben Shahn to give a lecture at 8:30 P.M. on Wednesday, October 21, 1953 at the Detroit Institute of Arts for the Metropolitan Art Association?

This non-profit organization was begun a number of years ago by the heads of local art schools and groups to bring to Detroit as speakers leaders in the various branches of contemporary art. Although organized independently, our lectures are considered a part of the Art Institute activities. Inclosed find a folder of our 1952-3 program.

Next season the Board decided to have four lectures illustrating the integration of the arts. Architecture, sculpture, painting, and the dance will be represented. There will be an attempt to relate the arts to each other and to society. Ben Shahn is an artist of such vigour and range that I think he would make a very important contribution to our program. Perhaps his subject might be: "The Function of Art".

Mr. Lawrence Fleischman was made a member of our Board this year. He said that perhaps Mr. Shahn would charge us only for traveling expenses.

Needless to say Shahn has a large following here. His "Clarinet and Tin Horns" has been one of the most popular recent acquisitions of the Institute.

Hoping to hear from you soon, I am

Sincerely Yours,

W. Hawkins Ferry

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 30, 1963

Mr. Stephen S. Kayser, Curator  
The Jewish Museum  
Fifth Avenue at 92 Street  
New York 28, N. Y.

Dear Mr. Kayser:

Thank you for your letter.

Since the show will not be held until January, I suppose there will be time for my material to be prepared. However, I am attaching a tentative list so that you may have an idea of how many objects you would like to borrow.

During the summer I shall try to check through some other records in relation to pictures I had sold or can find in connection with collections elsewhere. It is too bad that you cannot obtain pictures from the Garbisches as they do have some fine examples of the type similar to those in the Williamsburg collection.

I am leaving for the summer at the end of this week, but can be reached at Edgem Hill Road, Newtown, Connecticut during July and August, unless I am on a trip.

Sincerely yours

ESK:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Edith,

You do sound hectic and I just hope all will turn out just as it should for you. You deserve the best in everything.

We are getting on here but last night I came down with another kidney infection and I just feel so burnn that it is awful. All I do it seems is to complain. So I must stop.

The early Am Ind. meeting is the 26, 27, 28th of June. I would adore to have you here as my guests, as I have so often told you before. The Little, Newmans, Byards, Durells and and Alice Winchester will be here and we should have a nice time. Nicer if you were one of us. Had a nice note from Elliot. He says another Life Director will be passing through here early in July. I do not remember what issue our article comes out in do you?

June 29th, 1955.

Mr. E. W. Houston,  
205 E. Lemon Ave.,  
Menlo Park, California.

Dear Mr. Houston:

When I returned from a business trip I found your letter in reference to a Harnett in your collection.

It is difficult, of course, for me to give you any suggestion of valuation without seeing the original picture. Since there were so many examples produced by Harnett between 1877 and 1880 which answer your description, if you can arrange to send out the original or a good photograph, I might be more helpful.

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



[June 1953]

Sunday.

40 EAST SEVENTIETH STREET

Dear Mrs Halpert:

I like the Ben Shahn picture which  
you sent up here - but not. I think I will suggest to  
buy it - and in any case I want to postpone any  
decision in his matter until the fall. Will you happen  
to think enough to send somebody up here to take  
it back.

With best regards,

Sincerely yours

Stephen C. Coen

THE BALTIMORE MUSEUM OF ART  
WYMAN PARK • BALTIMORE 18, MARYLAND

June 4, 1953.

Dear Charles,

It was so very pleasant to have a chat with you last week, as well as to see Bob's new and exciting paintings. After leaving, my conscience bothered me that I may have kept you from your lunch. I trust you were not expiring from hunger.

I have a favor to ask of you. Sometime last year, I saw a poster of Ben Shahn's (a rooster) which if it can be had, I should like to borrow for a poster exhibition to be put on in the middle of September. The examples shown, from many countries, will attempt to demonstrate the various problems of poster advertising and how these problems are being met. It is to be an important show, we feel in that it is more than an exhibition.

If you still have the poster and can lend it to us, I shall be profoundly grateful.

All good wishes to you and Mrs. Halpert.

Sincerely yours,

*Belle Boas*

Belle Boas  
Director of Education

TO: Mr. Charles Allen  
The Downtown Gallery  
32 East 51 Street  
New York 22.

BB/b.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 18, 1955.

Mr. Boris Mirski,  
166 Newbury Street,  
Boston, Mass.

Dear Boris:

I am enclosing another consignment slip for the  
two large pictures which were sent to you subse-  
quently.

The information is attached to the slip.

Sincerely yours,

BGH:1

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERI, Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone Plaza 3-3787

June 15, 1953

*Estelle*

Miss Estelle Mandel  
47 East 80 Street  
New York, N. Y.

Dear Estelle :

As we are closing the gallery for the summer,  
we are trying to clean house by recalling all  
outstanding pictures.

Ben Shahn's "Playground" was consigned to you  
on April 14th and no doubt the engravers are  
through with it by this time. I shall be  
grateful for your cooperation.

Sincerely yours

*Edith*  
*Will get it to you*  
*has to come back*  
*from Chicago*  
*Edith*

EGHla

*Come and see me*



June 15th, 1953.

Mr. James Gilvarry,  
51 East 51st Street,  
New York, New York.

Dear James Gilvarry:

At the end of this month we are closing the gallery for the summer, and in going through our records I realize that you still have the Marin watercolor across the street.

If you have decided against it, would you mind returning it? If you have decided to keep it, would you stop in and let us settle our big business?

Sincerely yours,

Cal

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 30, 1963

Dr. Raymond Meyers  
102 Hallam Road  
Buffalo 16, New York

Dear Ray:

You hit me at a low low, when I was functioning at a subnormal range. I am sure you were aware of this.

In addition to my desire to entertain you -- and I owe you a real party next time -- I did want to talk to you about the Walter Neigs which you returned. You realize that I did not send you a credit as I was really quite distressed that you sent the picture back. This always places me in an embarrassing position to write to friends, but I know that you will understand and I know too that it was the right picture for you. However, I am now enclosing the credit which you can use up against another Neigs which you may personally prefer. And don't pay any attention to your friends' likes and dislikes. Be an independent guy. I do hope that you will both be in again in the early fall when we can really spend time together and have some fun. I am closing for the summer this coming Thursday and hope to stay cool in Connecticut.

Sincerely yours

RMN:la



June 18, 1955.

Mr. Irving M. Schwarzkopf,  
122 East 42nd Street,  
New York, New York.

Dear Mr. Schwarzkopf:

I have been thinking about the Foley situation, and rather than lose him as a tenant I would be prepared to continue the lease at the present figure - or perhaps you could jack him up to \$150.00 as a compromise. In any event, I do not want to lose the ideal tenant.

Sincerely yours,

EGH:l

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1963.

Excelsior Savings Bank,  
221 West 57th Street,  
New York, 19, N. Y.

Attention: Mr. M. Agremonete

Dear Mr. Agremonete:

Box 32 East 51st Street  
FIRE INSURANCE.

Your letter of June 8th has been received.

Mrs. Halpert is out of town and will not return until next Tuesday, ~~when~~ <sup>when</sup> she will reply to your letter.

Yours very truly,

Secretary to Mrs. Halpert



June 30, 1953

Mr. George D. Guller, Director  
Akron Art Institute  
69 East Market Street  
Akron 3, Ohio

Dear Mr. Guller:

Attached is an itemized list of the paintings by Miles Spencer which would, in our estimation (after consultation with Mrs. Spencer), represent him at a high peak and in a completely retrospective manner.

While we cannot guarantee all the pictures will be available, other than those controlled by the gallery, and by Mrs. Spencer, we have reason to believe that most of the museums and collectors will be glad to cooperate. In several instances a substitution can be made by a painting of a similar period and of similar quality.

A complete set of photographs will be sent to you as soon as we can obtain all the prints from the photographer.

The asterisk preceding the name of a painting indicates that we have the cut in our possession. I believe I sent you the reproductions previously. Unfortunately those used in the American Magazine of Art have been destroyed. I have just received word from Miss Helen M. Franc to that effect.

I am also enclosing a letter from Carleton Goff which I found on my return from a trip to Vermont. A copy of the acknowledgement is attached.

How did you make out with your plan during the Buffalo shindig? Have you any other signer-uppers, or do you want me to make further suggestions?

The gallery will be closed during the months of July and August, but I shall continue functioning at my summer home -- Eden Hill Road, Newtown, Connecticut.

Sincerely yours

RMH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 25, 1955.

Mr. Reuben Tam,  
P. O. Box 5,  
Monhegan, Maine.

Dear Reuben:

I cannot tell you how much I appreciate your letter. This whole experience makes me feel as if I were living through an obituary. It is not often that one has this happen in one's own lifetime.

That my affection and devotion to the artists is shared even in a small degree is enough gratification to compensate for the hard work and occasional heart aches. That American art has reached the point of its present acceptance is another gratification, and I hope to continue fighting in this direction and in a small way to increase the current gains.

It has been a great privilege - and I hope will continue to be so - to work with you and to know both you and Gerry. And it has been an equally great privilege to follow your painting career to its present status, to see various embryos develop into the egg - and this is not Monhegan corn.

Before I really become sentimental, I shall revert to business again. I am enclosing a form in triplicate for your signature, so that all the formalities are completed before I leave for Vermont and my summer vacation on Thursday of this week. Will you please return two signed copies and retain one for your own records.

I certainly appreciate your invitation and may take you up if I drive alone; otherwise, I shall stop at the nearest town and will accept an invitation to a Tam dinner.

My love to Gerry -

Affectionately,

EGH:l



June 23, 1953.

Mr. Wesley Lea,  
Frenchtown, New Jersey.

Dear Wesley:

I am sorry to have missed you when you were in New York. I had just returned from Boston, but did not know that you and Charles were in the gallery, and telephoned his apartment instead.

Charles told me that he explained the new situation to you, and I hope that you agree that it is an excellent arrangement for everybody involved.

In order to complete all the formalities before leaving for my vacation on Thursday of this week, I am enclosing three copies of a form, two of which are to be signed and returned to me for my records. I am also sending you a receipt for pictures which are still out on consignment, but have not been returned, so that you are completely protected in relation to your property.

At this point I want to call your attention to the loan I made to you on February 26th, 1947, amounting to \$400.00, which we used to pay your attorney. Do you want to retain it as a loan to be paid off within a specified period? Or, would you prefer to have me select some paintings from you for that sum, at the gallery net prices? Won't you let me know?

I hope that we will have our annual get together during the Labor Day weekend. I have always looked forward to the event, and hope that you can arrange to come up this year.

My very best regards,

Sincerely yours,

ECH:1

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23rd, 1953.

To: THE DOWNTOWN GALLERY, INC.

From: WESLEY LEA.

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the same arrangement of 35% commission on sales.

Signed

Wesley Lea  
Wesley Lea



June 16, 1955.

Mr. Russell Lyons,  
Harper's Magazine,  
Editorial Rooms,  
49 East 53rd Street,  
New York, 18, N. Y.

Dear Mr. Lyons:

Thank you for your letter and for the insert. I agree with you heartily in the attitude you expressed.

Having been doing some research in recent years, I am always impressed by the greater daring both of the government and of magazines in hiring first rate artists for illustrations. This holds true also of the early portraits of presidents and other statesmen as compared to the past one hundred years.

I also agree that you have done a good job to encourage better illustration, and hope that you will continue and by your example will encourage others. Fortunately, magazines like Fortune, Seventeen and Glamour have also been commissioning "fine" artists; and industry has seen the light as well, in many instances commissioning the artist to make his own interpretation without any comments, suggestions, etc.

A show such as you mention would be a wonderful idea, and I am sure the Museum of Modern Art would be interested - probably alternating this with the advertising show held annually, I believe.

If there is anything I can do to be of assistance, please call on me.

Sincerely yours,

EGR:l

rior to publishing information regarding sales transactions, escroweers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.S. - How would you like Sam's  
painting to be inscribed? "Gift of  
Edith Halpert", "Gift of Mrs. Samuel  
Halpert", or "Gift of the artist's wife"?

Our "H. E. Field Foundation"  
will be so marked, also our future  
"Museum Collection." Would you  
like Sam's picture to be the start  
of an "Edith Halpert Collection"?

H. E.

(There is no chisel like a  
museum trustee.)



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

but we all hope to see  
you here for the opening  
if not before —  
We got in touch with  
Bill Z. and have arranged  
to pick up his "Embrace"  
in Brooklyn — so we  
hope to have also a  
good small exhibit of  
sculpture —

We are showing also a  
few Kuniyoshis but  
the ones we have are not  
too recent - if you have one  
of the last few years - we  
would like very much  
to have the loan of it for  
the summer - if so let me  
know at once of the insurance  
value - so that we have it  
covered as soon as it is picked  
up by The Boston Trucking Co -  
Regards from us all  
Robert

June 22, 1953

To: THE DOWNTOWN GALLERY, INC.

From: EDWARD MILLMAN.

I hereby authorize the Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the same arrangement of 25% on sales.

Edward Millman



RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

June 4, 1953

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We have enjoyed very much the paintings which you have lent to us for our 42nd annual. We have discussed both the Sheeler and the Kuniyoshi for possible purchase, but the feeling on campus is for another picture entirely. I was sorry to learn of Kuniyoshi's death.

I enclose copies of our catalogue for you and the artists, if they are interested.

We plan to pack on June 10 and the crates should go off to Berkeley on the 11th. The paintings arrived here before our previous show was off the walls, so I delayed mailing your checking slip, until the crates were unpacked, then forgot it. Here it is with apologies for its late arrival.

I hope to be in New York about the third week in June and shall plan to drop in to meet you. Thank you again for your cooperation in our exhibitions.

Sincerely yours,

*Mary F. Williams*

Mary F. Williams, Head  
Department of Art



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

June 26, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith,

I was glad to receive your letter, but sorry to hear you were disturbed over the outcome of the exhibition. I regret all your artists were not accepted, but one can never predict a jury. I assume that you have received the refund of twelve dollars from your entry fees, as our original agreement was two dollars for the group.

About returning the prints, I would just as soon wait until Fall when the gallery reopens. I would like to keep them here to show individuals after the bulk of our entries have been returned. I am anxious to build up sales and interest in contemporary prints, and I personally like many of the things you sent.

Best regards and have a good vacation up in cool New England.

Sincerely

A handwritten signature in cursive script, appearing to read "Carroll E. Hogan".

Carroll E. Hogan

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS

June 17, 1953

Dear Charles:

Biographical data on Knipschild? I  
would like to be certain only as to his graduation  
from Cranbrook, which he is representing, and to  
know that two different years of his school period  
are represented, assuming that he went there more  
than a year. For example, if he got through in  
1950, only one year is represented by the works  
submitted.

Cordially,



Bartlett H. Hayes, Jr.  
Director

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

bhh/t

DEPARTMENT OF ART EDUCATION  
219 EDUCATION BUILDING

THE UNIVERSITY OF WISCONSIN  
THE SCHOOL OF EDUCATION  
MADISON

June 12, 1953



Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Gentlemen:

Enclosed is the original check list of the drawings  
you sent us for our exhibition this summer.

We have communicated with Paul Burlin and would like  
to have one of his drawings in our show, as he will be a guest  
artist at our summer institute. He states that you have a  
number of his recent drawings. Would you kindly send us one  
(unframed) to be included in our exhibition.

Sincerely yours,

*Warrington W. Colescott*  
Warrington W. Colescott  
Chairman, Exhibition Committee

WWC:der

enc.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 2nd, 1958.

Mr. Nathaniel Saltanstall,  
55 State Street,  
Boston, Mass.

Dear Nat:

It was good to hear from you at last, and I certainly appreciate your kind thoughts. The mother situation has been temporarily settled, and I am even planning gay festivities for the near future.

I am planning to go up to Boston for the Brandeis University Art Festival and if Boris Minski has succeeded in making a reservation, I expect to be at the Ritz Carlton from Wednesday through Saturday. I shall attend the exhibition opening and dinner on Wednesday, and do want to take in the opera Saturday night.

Naturally, I should love to see you some time during those four days, and I am writing in advance to check on the time we can meet. I am particularly anxious to make some arrangement with you on Thursday to introduce to you a young writer by the name of Edwin Gilbert, who is working on a novel with architecture as the background theme. Incidentally, he started out as an architect. I promised I would make my utmost effort to arrange this meeting as he is very eager to talk to you on the subject, on your architecture and on local color. Would you be a darling and arrange some time for a specific date any time Thursday evening or Friday when he has to return to Connecticut? Please drop me a note at the earliest opportunity, as he will have to make the necessary arrangements for the trip.

I certainly look forward to seeing you. There is so much to talk about, and I have some real news for you.

Affectionately,

Edith

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES  
DAYTON 5, OHIO

June 12, 1953

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mr. Alan:

Miss Esther Seaver has passed your letter of June 8th on to me. Six of the twelve paintings which you loaned to the Circulating Gallery are at present out on loan, but when they are returned I will send the entire consignment back to you, probably within the next month. I will notify you of the exact day of shipment so that you may be expecting them.

Sincerely yours,

*Janet S. Denithorne*

Janet S. Denithorne  
Executive Secretary  
Circulating Gallery

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Harnett*

June 10th, 1955.

Herr Eberhard Giese,  
Kalkreuthstr. 3,  
Berlin W 30, Germany:

Dear Herr Giese:

Thank you for your letter.

I should be interested in seeing photographs of the paintings by William M. Harnett and Charles Rollo Peters referred to in your letter.

When sending the photographs would you be good enough to note on the reverse side the dimensions of the paintings without frames, the dates of the pictures (if dated) and the location of signature (if any), as well as the price of each in American dollars.

Sincerely yours,

EGH:l



June 8, 1955.

Mr. David Harris,  
988 Fifth Avenue,  
New York, New York.

Dear Mr. Harris:

Some time ago you mentioned the fact that you would like to present to the appropriate institution the paintings you are acquiring or have acquired, and you asked me to make suggestions to you.

The first museum to recognize the important contribution being made by Kuniyoshi was the Whitney Museum of American Art, which purchased, over a period of years, a number of his paintings, drawings and prints, and today has an excellent cross-section of his work, with the exception of a recent example.

As you know, the Whitney museum selected Kuniyoshi as the first artist to honor with a retrospective exhibition. This was held in 1948. A painting of that year was purchased from the show and is the latest example in the medium owned by the museum. A drawing of 1952 was purchased in the current exhibition.

Kuniyoshi's devotion to the museum was foremost in his life, and I am sure that he would have wanted the Whitney to own one of his greatest and latest paintings, namely "To the Ball" which you purchased last year.

If and when you are prepared to make a deed of gift to any institution, I sincerely hope you will decide on the Whitney Museum. It may be an outright gift to the museum or a deed of gift with the privilege retained by you of hanging the picture in your home indefinitely.

Would you please let me know how you feel about this suggestion?

Sincerely yours,

EGH:1

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Martin Richards Inc.*

June 9, 1953

Dear Charles:

Sweet God! I am a bad name, a dirty one. I've suffered terrible conscience pains since it struck me abruptly, while driving home that evening, that our luncheon date had been completely lost somewhere between the first and twelfth floors of 225 Fifth Avenue - the Gift Buyers' Building. That thought made me so nervous I narrowly missed a collision with a troop of Eagle Scouts who were racing an old lady across the Parkway. I did not take too seriously the message Martin later delivered. I do stand humbled by my own stupidity in forgetting an engagement to which I had been looking forward. I'm usually punctilious in such matters and now believe I must be going insane. Do forgive me by promising to reinstate the date when next I'm in New York. Will let you know in advance.

A house at New Hope for two whole months sounds as enchanting as a furnished suite in the Acropolis when Greece had splendor. It sounds peaceful, limpid, romantic, idle - oh, so beautifully idle. I'm terribly envious and will probably come to resent your good fortune when July and August come round and I am here still demonstrating pepper mills or hailing the remarkable properties of foam rubber cushions.

Will arrange with the Messrs. Drinkwater to transport the paintings and sculpture to 51st Street as soon as possible. Do you also want the prints and drawings?

Martin joins me in sending our best.

Ever,

*Richard*

*P.S. Give our best also to Edith.*



June 1955

To: THE DOWNTOWN GALLERY, INC.

From: Jack Levine.

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1955, at the same arrangement of 35% on sales.

Jack Levine

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

some more news. (Where do Lawrence  
and John, Jr. go, for instance?)  
With best wishes for the  
galleries - old and new - in  
which Sugg joins

always affly

Serge L. K. Morris





June 28.

"L'Océan Bleu",  
Les 4 Chemins,  
Grasse, A.M.

Dear Edith

Your letter came as a bolt from the blue. . . . But I can well understand that business was getting continually more pressing, & you might look forward to its tapering off!

Needless to say, I — and I'm sure 24 (and more) others — are grateful for the years you gave, and no one could insist that you go on for ever.

The ~~same~~ Charles gallery sounds very interesting, and I look forward to hearing more details. I expect to arrive in N.Y. toward the end of the month, and will stop around at (the Old) gallery to see what's doing, and perhaps pick up



2

respond calmly with hope and faith, equal to Charles' and yours. Fortunately for me, this is not difficult, as I have complete confidence in Charles' ability to direct and manage a gallery, and complete faith in his taste & judgment on art. Besides I feel that Charles and I are close friends and that he understands and likes my work personally, as much as you do. So I can now say that my first misgivings & fears of several weeks ago have vanished and given way to an ~~happy~~ undisturbed looking-forward to the new gallery. (Would that Charles could name it the midtown Downtown Gallery Uptown!)

It's going to be difficult at first to get used to an address other than 32 E 51, to new walls, to the absence of the paintings of Shahn, Kuniyoshi & Davis (which always lent me a feeling of pride, support & inspiration when I would find my work hung in the same room). And I know I shall always be filled with nostalgia and deep sentiment for all those wonderful years at the Downtown. Now might be the time for me to express my gratitude to you for all you have done for me, from those early years in the 40's when I was in dire need of guidance, acceptance, and security, on up through the fast years, and all the happiness <sup>have</sup> Gerry & I derived from your friendship and efforts in our behalf. All these years I have wanted somehow to let you know how much I appreciated your encouragement and guidance & support, & not the least your having placed so many of my paintings with collectors & museums - all of which have given me a sense of security without which it would be most difficult for an artist to function. Excuse me for phrasing all this in such stock expressions, but words fail me, and I do want very much to convey a measure of the enormity of my gratitude to you.



# THE DOWNTOWN GALLERY

EDITH GREGOR HAIPER, Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

not to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. William King  
3853 Avenida Avenue  
Cocoanut Grove Station  
Miami 33, Florida

Dear Mr. King:

Because of reorganization changes planned as of July 1st, I am writing to release you from the agreement you signed September 25, 1952, appointing The Downtown Gallery as your exclusive agent.

I am enclosing a check representing the purchases made, for which you have not been previously paid. I am also enclosing the list of consigned items still in our possession, or on exhibition, which will be available to you if you will telephone for an appointment in advance. The gallery is closing for the summer at the end of this week, but there will be someone on the premises to deliver the pictures to you on sufficient notice.

Will you please be good enough to sign two copies of this letter to acknowledge the cancellation of the agreement.

Sincerely yours

*Edith G. Haiper*

END

Acknowledged

*William King*  
William King



June 2, 1953

Dear Reuben:

I was very distressed to learn that you had left New York before I had a chance to talk with you. Nobody tells me anything, and I had no idea that you and Jerri were departing so soon.

It was my intention at the outset to talk with each artist individually and you were on top of the list, but Charles evidently picked you as the "pilot" to present the plan. I hope that you too approve of the proposed arrangement. During the past few days I have discussed the matter with Jack Levine, Jacob Lawrence, Mitchell Siporin, Julian Levi, David Fredenthal, etc., and while we all get sentimental and nostalgic in talking about it, everyone agrees that the plan is an excellent one, with promise of continuity of the Downtown Gallery idea, the relation between the artist and the gallery and public. Everyone feels too that I can use my energies more effectively on a broader scale with limited gallery responsibilities.

Charles, I know, will do a superb job, and I will be on hand to be of assistance to him if he needs me, and always ready to cooperate with each of my artists as my feelings about their work can never be altered. My enthusiasm, however, will be expressed over a much wider area, and I am convinced, far more effectively.

I hope to see you and Jerri this summer in Monhegan, and much more frequently than in the past during the winter months.

My best regards to both of you.

Affectionately yours



June 2nd, 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. C. Lawrence, Director,  
University of Minnesota,  
The University Gallery,  
Minneapolis, 14, Minnesota.

Dear Mrs. Lawrence.

Have you arranged with the packers to pick up the three paintings for the University Gallery exhibition? As you probably know, we have no facilities for crating, and assume that each museum has a favorite packer with whom such arrangements are automatically made by the institution.

I am enclosing a consignment list. You will note that there has been a substitution for the Sheeler. He has just brought in a new painting that is so magnificent that I made this arbitrary decision knowing that you would be delighted with it.

My best regards -

Sincerely yours,

ECH:l

STATE OF INDIANA  
BALL STATE TEACHERS COLLEGE  
MUNCIE

June 2, 1953

Mr. Charles Allen Associate Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

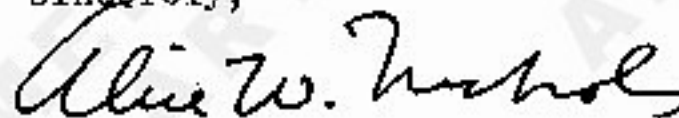
Dear Mr. Allen:

It is difficult for us to finance the purchase of one of Mr. Martin's paintings. It seems a terrible shame that our students in this area have so little opportunity to see his work. The last time we had a Marin watercolor here was in about 1949. The show was a variety watercolor show which was assembled by some gallery there in New York. The watercolor that we had of Mr. Marin's was not one of his best and was priced at about \$2,000. This price of course, without question, was beyond our possible purchase. Therefore, it is impossible for us to finance an exhibition.

I had in mind that perhaps we could bring one to three watercolors of Mr. Marin's and perhaps some of his drawings. I do not know what his drawings sell for, but if they sell in the neighborhood of \$200 it is possible that we would be able to buy one. It is also possible that we might be able to sell one or two drawings. The reason I keep asking for this type of exhibit is because our students have very little opportunity to see the type of thing Mr. Marin does. Perhaps if there were only three watercolors and twenty drawings you would be willing to let us have that type of show for the purchase of a single drawing. I wasn't too well satisfied with the selection of things that were sent to us from the Downtown Gallery last year. I think sometimes the galleries in New York assume that the midwest won't know the difference between first and second rate examples of the better artist's work. They think the name is all we care about. This is one reason why we hesitate to put so much money in bringing things from New York.

If it is possible to get a show with one to three watercolors plus twenty drawings for the purchase of one of the drawings and if they are of good quality we would like to schedule the show for October.

Sincerely,



Alice W. Nichols  
Head, Art Dept.

awn/kas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 29. 53

Dear Edith:

Thanks for your letter of June 23.

My departure from the Downtown Gallery must not seem casual. I had expected to see you when I was in town, & was disappointed that you were away.

I shall always be proud of having made my debut in the Downtown Gallery, and happy to have been associated with you, and superb artists.

I shall be happy to clear my debt of 1947, with paintings @ the Gallery net prices. This is tantamount to a sale; & you must know how happy an artist is to sell something! And, Edith, I chastise myself for not having mentioned this obligation, during these years. I feel that it was very kind of you. I will never forget this, and other kindnesses, such as counsel concerning my contrtemps with Mr. Walters.

You may select paintings from anything remaining on 51st @ Chas. As gallery; or @ my studio. I hope you



EARLE LUDGIN  
& COMPANY  
121 WEST WACKER DRIVE  
CHICAGO, ILL.

*Advertising*  
June 9, 1953

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

Since some of our paintings were purchased by Mrs. Ludgin and me, and some by the office, our case was confusing. At least the Internal Revenue people seemed not sure about the whole thing. This surprised me because I had understood from you and others, I thought, that there was an established policy in matters of this kind.

We are now on a fifteen-year amortization basis. I don't know whether this is standard procedure or not. As you may remember, our paintings have become an important part of our office furnishings, and it seemed to be for this reason that the ruling was made.

Very sincerely,

EARLE LUDGIN & COMPANY

*Earle Ludgin*  
President

EL:lg



June 22, 1956

Mr. Abbott Pattison  
Lincolntonville, Maine

Dear Mr. Pattison:

Lawrence wrote to you several days ago addressing the letter to Skowhegan, as I overlooked to advise him of your current address. In his letter, he asked whether you had negatives of the three sculptures which you left at the gallery and if so, whether you could have additional prints made for us at our expense. If not, we will attend to it here.

While I was very much interested in the other sculptures, I have been thinking about the matter and decided that it would not be ethical for me to show anything that I did not actually purchase since the exhibition and its chief value rests on the fact that an American dealer went abroad and bought. I am sure, you will agree with me. However, I hope to see you in Skowhegan as I plan to be there some time in August and we can discuss this further. After all, it will be only a matter of express charges for me.

My best regards.

Sincerely yours,

ROM/ek

18 EAST 50TH STREET



PLAZA 9-7979

NEW YORK 22, NEW YORK

June 8, 1953

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

After Much consideration and discussion at home, we have decided that the second Kuniyoshi painting we acquire should be one of his figures. Therefore, we are writing to tell you that we are not going to keep Kuniyoshi's ACCORDION AND HORSE. I personally, do this with great reluctance but, since we can't own all the Kuniyoshis, we must acquire them in order of preference. Therefore, also consider this letter a standing offer for a Kuniyoshi figure painting of the kind we have discussed.

Enclosed you will find a check for \$6,750 as payment in full for the following:

Shahn	\$750
Aronson	1,200
O'Keeffe	3,000
Marin	<u>1,800</u>
	\$6,750

Cordially yours,

*Stanley J. Wolf*  
Stanley J. Wolf

P.S. Please don't forget to send on the catalogue of the last O'Keeffe show.

P.P.S. Please keep me advised of a Stuart Davis as we discussed

S.J.W.



Yesterday I started a new painting but as nothing has crystallized yet - not even the idea, there is nothing to report. Funny thing - I don't have the feeling of panic anymore, when a new canvas fails to show anything in the early stages. I just know something worthwhile will happen if I struggle with the paints long enough. It might be that now I know just how a painting progresses from first doubts to crystallized statement and I make allowances for the inevitable First Awful Days on a new canvas.

The island is coming alive with sounds & sights and forces & overtones. This is the exciting time of the summer when the challenge is there, all around, - the freshness of the land & the new intimacies of the surrounding sea. Sky space is rich & magical beyond belief, & there is a feeling of new juxtapositions of fog & headland, channels and margins of land. On my walks to the cliffs I'm beginning to sense the need to encompass more space and greater height in my use of forms, to push the boundaries of space to a limitless expanse, much as a poet would want to write of infinity. I am fired with this concept right now and can almost visualize how it could be stated with shapes & tonalities of color. But at the same time I distrust any pre-ordained concept lest it prove only a literary or illustrational device. It may take many years before this feeling of space & grandeur can be captured - just as it took me more than ten years of struggle, trial & error to paint a simple thing like moonlight on the sea. And I don't think I've yet said my last word on moonlight. Last night a thin crescent moon appeared over the neighboring island and ~~remained~~



June 17, 1953.

Mr. Charles Alan  
32 East 51st Street  
New York, N. Y.

Dear Mr. Alan:

This will confirm the following agreement between us with respect to your employment.

Simultaneously herewith an agreement is being entered into between us, the Alan Gallery, Inc. and yourself, for the transferring of the representation of certain artists by us to the Alan Gallery, Inc. Under Paragraph 2 of said agreement, it is provided that the agreement shall not become effective if certain written authorizations by artists are not delivered to the Alan Gallery, Inc. by July 15, 1953. If said agreement shall not become effective, by reason of said written authorizations not being delivered, then the agreement set forth in this letter shall likewise be of no force or effect.

If, however, said agreement shall become effective by the delivery of said written authorizations, it is hereby agreed that your employment shall terminate on June 30, 1953, and you shall have no further claims, rights or causes of action of any kind against us except as follows:

You shall be entitled to continue to receive, up to August 31, 1953, your regular salary which is at the rate of \$5,200. per year.

In addition, you shall be entitled to receive commissions equal to seven and one-half per cent (7-1/2%) of the excess above One Hundred Fifty Thousand Dollars (\$150,000.) of the net sales proceeds received by us, (a) from all sales made by us during the period from September 1, 1952 to June 30, 1953, and (b) from all sales made by us after June 30, 1953 of pictures which were on exhibition outside our premises on June 30, 1953, and which were made by artists whose representations the Alan Gallery, Inc. shall take over under said agreement between us, the Alan Gallery, Inc. and yourself.

We will remit to you, on October 1, 1953, the commissions earned with respect to said net sales proceeds received by us during the period from September 1, 1952 to August 31, 1953, as to sales made by us between September 1, 1952 and June 30, 1953. Said remittance will be accompanied by a statement setting forth said net sales proceeds received by us. We will also remit to you, on October 20, 1953, and on the 20th day of each calendar month thereafter, the said commission earned on the basis of the net sales proceeds received by us during the preceding calendar month, accompanied in each case by a statement setting forth

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Dr. Stephen S. Kayser, Curator  
Jewish Museum  
1109 Fifth Avenue  
New York, N. Y.

Dear Dr. Kayser:

Will you be good enough to let me know when you are planning to send for the pictures which have been left in my possession for the exhibition.

The valuation given to me by Herral Thomas are as follows:

Anonymous	✓	Masonic Painting	\$500.
Jenny Emily Snow	P ✓	Belshazzar's Feast	5000.
Anonymous	X	Joseph Being Sold By His Brethern	2500.
Vining	✓	Peaceable Kingdom	5000.
Anonymous	✓	Susannah and the Elders	2500.
Martha Beers	P ✓	Moses in the Bullrushes	750.
Anonymous		Adam and Eve	1500.

Those by the other lenders you will no doubt obtain directly or will have done so through your recent correspondence. Naturally I prefer not to be responsible for these pictures in the gallery and I am sure that you have much safer storage space on your premises. My own material will be available whenever you desire.

Is the catalogue being planned at the present time and what actual data do you require for it? Are you planning to illustrate it with reproductions and do you want a set of photographs for that purpose? Furthermore, are you planning to send out the publicity release in the near future as you probably know the art magazines need the data at least one month ahead and in this case, not later than March 1st.

Sincerely yours

ESL:1

EPH A. KARELSEN  
FRANK E. KARELSEN  
MORTON G. ROSENBERG  
JOHN T. McNALLY, JR.  
FREDERICK BAUM  
MALCOLM R. LAWRENCE  
HERBERT STERN  
FRANK E. KARELSEN, III

KARELSEN, KARELSEN, ROSENBERG & BAUM  
COUNSELLORS AT LAW  
NEW YORK CENTRAL BUILDING  
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK  
TELEPHONE MUJRAY HILL 6-8842

NEW YORK 17, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1953

Mrs. Edith Halpert  
Downtown Galleries Inc.  
32 East 51st Street  
New York 22, New York

Dear Edith:

Enclosed is an original and copy of summary of agreement along the lines we discussed. In addition, there would be a separate agreement between CA and DG as to payment of his future commission being measured by actual receipts and paid on a monthly basis.

Before giving Charles the enclosed copy you should go over it carefully to see that it conforms with your intentions, and I will be glad to answer any questions you may have.

Kind regards,

Sincerely,

*Fred*

Frederick Baum

FB:am  
Enclosures



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF ARKANSAS  
DIVISION OF FINE AND APPLIED ARTS  
COLLEGE OF ARTS AND SCIENCES  
FAYETTEVILLE

DEPARTMENT OF ART

June 9, 1953

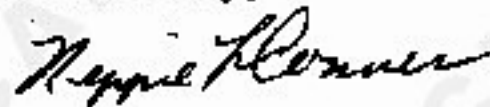
Miss Edith Halpert  
The Downtown Gallery  
32 E. 51 Street  
New York, N.Y.

Dear Miss Halpert:

If you have a vacancy in your group of "new" artists, I would like for you to consider including some of my paintings. I am enclosing color transparencies of paintings I have done in the last few months so you can get an idea of my work. If you are interested in seeing some I will be glad to ship two or three for you to see.

Thank you for your consideration.

Sincerely,



Neppie L. Conner

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERI Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

June 30, 1953

Mr. Jonah Kinigstein  
176 Second Avenue  
New York, N. Y.

Dear Mr. Kinigstein:

Apropos of our conversation, I want to confirm the fact that The Downtown Gallery will not pick up the option for purchasing your work during the fiscal year beginning October 1953.

By the same token you agree to the transfer of all your paintings (other than those owned by The Downtown Gallery) to The Alan Gallery, Inc., on or before July 31, 1953. The Alan Gallery will serve thereafter as your agent on the regulation consignment arrangement with a commission of 35% on all sales effected.

Of course, I shall complete the \$1000 purchase payment for the current year ending October 1953, and shall send you a report of the paintings purchased to cover that amount before July 31st.

Will you be good enough to sign one copy of this letter and two copies of the enclosed form, and return them to me at your earliest convenience.

Sincerely yours

*Edith Halperi*

Accepted by

*Jonah Kinigstein*  
Jonah Kinigstein

A M E R I C A N A R T

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





NATIONAL INSTITUTE OF ARTS AND LETTERS  
633 WEST 155TH STREET, NEW YORK 32, N. Y.

June 10, 1953

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Alan:

Thorn's Express will pick up and deliver to you the Lawrence paintings, which you were kind enough to lend us for our current exhibition, on Tuesday, June 30.

Should we send all six pictures to your gallery or do you wish us to send Depression to Solinger's apartment? Will you please let us know by return mail?

Thank you so much for your cooperation in making this exhibition a success.

Very sincerely yours,

*Felicia Geffen*

Felicia Geffen  
Assistant Secretary

not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





# QUESTIONNAIRE on Contemporary American Art

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## COLLECTION AND ACCESSIONS

The permanent collection contains (please list approximate number in each category):

20th century American paintings... <u>46</u> .....	sculpture... <u>8</u> .....
20th century European paintings... <u>1</u> .....	sculpture... ..
Other periods: painting... <u>8</u> .....	sculpture... ..

Accessions during the ten-year period 1943-1952 were (please list approximate number of works acquired in each category):

CONTEMPORARY AMERICAN PAINTINGS	gifts.....	purchases... <u>6</u> .....	SCULPTURES	gifts.....	purchases... <u>1</u> .....
DRAWINGS	gifts.....	purchases.....	PRINTS	gifts.....	purchases.....
CONTEMPORARY EUROPEAN PAINTINGS	gifts.....	purchases.....	SCULPTURES	gifts.....	purchases.....
OTHER PERIODS: PAINTINGS	gifts.....	purchases.....	SCULPTURES	gifts.....	purchases.....

## LOCAL EXHIBITIONS

Recurring exhibitions of contemporary American local artists are held:

Regularly... 1 ...; how often... yearly .....; Titles... Missouri Valley Exhibition of Art Paintings .....

Irregularly... 4 ...; how often... about .....; Titles... see above .....

Their method of selection is usually:

By invitation..... By jury (please indicate composition by jury)... usually 2 men .....

jury, occasionally one .....

Combination invitation and jury..... Other methods... one man chooses by invitation .....

Awards consist of:

Cash totaling about \$... 600.00 ... per annum

Purchases totaling about \$... 600.00 ... per annum

Other types of prizes (please enumerate): ... 2 - \$100.00 awards. These are being withdrawn and are funds devoted to purchases. .....

Catalogs are published as follows: Catalogue for Missouri Valley and one man shows .....

## ATTENDANCE

Attendance at exhibitions of contemporary American art is larger... X ..., smaller..... than at other kinds of exhibitions.

Attendance during the last ten years at exhibitions of contemporary American art has grown. Yes... X ... No.....

General interest in these exhibitions in the community has grown. Yes... X ... No.....



You say Antiques asked if or some weathervanes that you did not have, the Mermaid yes. But I have no red and white rooster from the print shop. The only one I have is the little one with white paint on the marble base and the arrow is not worth taking. That came from Newman but I feel it was just a part of one.

Duncan says that the lower part of the big Eagle weathervane never belonged to it. It is cast iron and they made the top part to fit into it. He will show you when you come up but I am having it put on the stand as it came.

This letter has been on the typewriter now for two days as my attack got so bad that I just could not write but I am better now but still very sore. That is the way it goes and so much work to do. I wanted it to reach you in Boston but now it will have to go to New York and wait for your return.

Do so hope you had a good change. That is what does us all good. Next time take me with you.

Mr Cummings of the Doylestown Museum was here this week and he was greatly impressed atleast he said so.

No more for now and just getting on my feet.

All my love and every good wish in the world.

Your affectionate, *Elvira*

You are so kind about the paintings but you know I want to take your advice.

June 13th. 1953

*In addressed my letter to you.  
I know how you must feel.  
Look at the above.*



June 12

At Pattison - Lincolnville - Maine  
Skowhegan Art Bldg. Skowhegan after June 30 -

Dear Mrs Halpert: I feel the same way about you as all  
those people at the American Acad. & have for some time  
& am sure you know how delighted I was to find you  
back in the Gallery & able to see some of my sculpture.

- Here are a few photographs of some  
larger sculptures. The one of which you have the 3 color slide  
is just over 4 feet high - probably about 4' 2" & is a polished black  
in color (much better than the raw gold as in your color slides).  
#2 - No. 2 (to distinguish them) is the running figure - about 33" high  
in a dull gold color - an encl. 2 photos one between 2 pieces I show  
you in gallery to give you idea of scale - as you can see it  
is larger than the biggest one I had with me.  
#3 No. 3 is a dark bronze about 4' 6" high or a bit less which I have  
entitled "Return of The Prodigal".

EPH A. KARELSEN  
FRANK E. KARELSEN  
NORTON G. ROSENBERG  
JOHN T. McNALLY, JR.  
FREDERICK BAUM  
MALCOLM R. LAWRENCE  
HERBERT STERN  
FRANK E. KARELSEN, JR.

KARELSEN, KARELSEN, ROSENBERG & BAUM  
COUNSELLORS AT LAW  
NEW YORK CENTRAL BUILDING  
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK  
TELEPHONE MURRAY HILL 8-8842

NEW YORK 17, N.Y.

June 10, 1953.

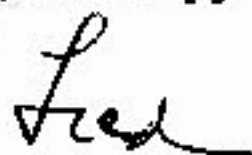
Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Enclosed is copy of my letter of  
even date to Mr. Alan, which is along the lines  
we discussed on the 'phone today.

With kind regards,

Sincerely,



FB:ME  
Enclosure

Baum

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE MUSEUM OF ART  
NARROW COVE  
OGUNQUIT, MAINE

June 23<sup>rd</sup> 1953

Dear Edith -

We have made arrangements  
with The Boston Trucking Co.  
to pick up paintings - sculpture  
etc for the Museum on  
Tuesday June 30<sup>th</sup> so they  
will call at the Downtown  
Gallery for the Halpern -  
Marin - and I believe  
you told me last spring  
that you would let the  
Museum have some Pop Har-  
Tine - (prints) and a Dor  
Varian -

I was sorry to miss you  
on my recent visit to N. Y.

June 22, 1963.

Mr. Edward Millman,  
Woodstock, New York.

Dear Eddie:

So that all the formalities are completed before I leave for Vermont and my summer vacation, I am enclosing a form in triplicate for your signature. Will you please return two signed copies, and retain one for your own records.

I do hope that we can get together this summer. How about it?

Affectionately,

ECH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON DELAWARE

## OFFICERS

W. H. FENN, 3RD, PRESIDENT

SAMUEL G. BAKER, VICE PRESIDENT

ELEUTHÈRE I. DU PONT, VICE PRESIDENT & TREASURER

HARLAND A. CARPENTER, SECRETARY

MISS CONSTANCE MOORE, DIRECTOR

CURATOR OF THE PRÉ-RAPHAËLITE COLLECTION

MISS JANE DRIVER

EDUCATION AND INSTRUCTION PROGRAM

MRS. MARION F. T. JOHNSON, IN CHARGE

MISS JULIA ANDREWS, ASSISTANT

TELEPHONE 9-1508

June 10, 1953.

Miss Edith G. Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York City 22, N.Y.

Dear Miss Halpert,

Thank you very much for your interest and courtesy in offering to sell the Reuben fam painting to our Accessions Committee with a ten percent reduction in the price.

The committee gave the question very serious consideration, but decided that they would not purchase the painting. It was good of you to be so co-operative, and we really appreciate it.

The picture is being returned to you to-morrow, by Railway Express prepaid.

Sincerely yours,

*Constance Moore*

Constance Moore,  
Director.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hacienda Laleru  
905 East Lemon Avenue  
Monrovia, California

June 17, 1953

The New York Gallery or  
Downtown Gallery  
32 East 51st. Street  
New York City, N.Y.

Gentlemen:-

At the suggestion of Howard Devree,  
Art Editor of the N.Y. Times I am writing concern-  
ing a Harnet painting I have had in my family for  
the past 65 years, more or less.

The size is approximately 9" x 12" (in  
frame) and represents a handsome vase on a  
table, with a folded New York Herald draped over  
the table, on which is a cigar in a holder, a  
match and portion of a cracker. The whole de-  
lightfully done. Dated 1880.

At present the painting is in the hands of  
a Pasadena art dealer, but I shall not dispose of  
it until I hear from you. I do not know of the  
price but apparently you do.

Will you kindly let me know by return mail  
(addressed envelope enclosed) if you are in-  
terested in a Harnet of this character.

Very Truly Yours

*E. W. Hewston*  
E.W. Hewston

905 E. Lemon Ave, Monrovia, California.



June 11th, 1955.

Mr. Joseph Hirshhorn,  
165 Broadway,  
New York, N. Y.

Dear Joe:

It looks as though we are going to do some extensive remodeling and repainting at the gallery this summer. For this reason, we are planning to close for the months of July and August. As you know, there is a group of paintings belonging to you which we have been holding. There will be times when no one will be present at the gallery except the porter and the workmen. I am worrying about our holding these paintings after the end of this month. If you would like me to have them shipped to you, I would be glad to do so. Or, if you wish to have your chauffeur call for them, they are ready for you at any time. Just ask Mr. Courtney to call me about an hour in advance.

The Stuart Davis "Terminal" is the one painting which I believe is too large to fit into the automobile. We had this cleaned and restored for you, and it looks exceedingly handsome. That painting I will have shipped to you as soon as you give the word.

Enclosed you will find a credit for the Marin. I was hoping that you would find a moment to come to the gallery and select a substitute, but to keep our records in order and to straighten out your account I thought it better to send you this credit so you will have a record that the painting was returned by you.

I do hope you will find time to come here because I have some big personal news I would like to tell you about. Because of this news, I do not think I will be able to go away weekends during this month, and if you are in New York on Saturday, why don't you give me a ring at home. My number is Murray Hill 8-0907. (This is not listed in the telephone book.)

Of course, if you want to visit the gallery one of those Saturdays, I would be glad to come downstairs and let you in. I have rented a small house in New Hope for the months of July and August, and I am hoping that I will be able to spend at least three or four days a week there. For this reason, during those months I will not be in New York on Saturdays. My best regards to you, Lily and the family,

Sincerely yours,

CA:1

June 22, 1953.

prior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Mitchell Siporin,  
1957 Commonwealth Avenue,  
Brighton, 35, Mass.

Dear Mitch:

So that all the formalities are completed before I leave for Vermont and my summer vacation, I am enclosing a form in triplicate for your signature. Will you please return two signed copies, and retain one for your records.

I do hope that we can get together this summer. How about it?

Affectionately,

EGH:l



THE MAYO HILL GALLERIES, INC.

Wellfleet on Cape Cod, Massachusetts

Delray Beach, Florida

June 8, 1953

Miss Edith Halpert  
Downtown Galleries  
32 East 51st. Street  
New York, New York

Dear Edith:

Enclosed is the nasty creature from Wellfleet.

As you see she has gotten us some free publicity  
irregardless of the good or bad of it. As news-  
paper people say, "it's publicity".

I do hope that things have straightened out a  
bit for you insofar as your family is concerned  
and that things are smoothing out. You certainly  
have a problem on your hands.

Don't forget if you ever get stuck come up to Cape  
Cod and relax for a few days.

My best to you.

Sincerely, Love Tom.

Thomas A. Gaglione  
Manager

Up to my ears trying  
to re-open the shop and

TAG/at

getting the merchandise ready. The OK cups  
insurance papers have been turned over to  
Dallas Museum. Have asked them to hurry. T.

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





June 22, 1953

To: THE DOWNTOWN GALLERY, INC.

From: Reuben Tan

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the same arrangement of 25% commission on sales.

Signed

*Reuben Tan*

Reuben Tan

FRANCIS S. BANCROFT  
PRESIDENT

STEWART FORSHAY  
VICE PRESIDENT

JOHN P. BILLHARDT  
1ST. VICE PRES. AND COMPT.

CORDT G. ROSE  
VICE PRES. AND SECRETARY

J. THEACY FARLEY  
VICE-PRES. MORTGAGES - REAL ESTATE

RUFUS F. DUFF  
VICE-PRES. BOND INVESTMENTS

JACOB D. ROZE  
AUDITOR



## EXCELSIOR SAVINGS BANK

CHARTERED 1859

221 WEST FIFTY-SEVENTH STREET, JUST EAST OF BROADWAY  
NEW YORK 19, N.Y.

CIRCLE 7-8400

BRANCH OFFICE  
1269 SECOND AVENUE  
CORNER 84TH STREET  
NEW YORK 21, N. Y.

MARGARET M. REILLY  
ASSISTANT TO THE PRESIDENT

MARIE J. DARCY  
PERSONNEL OFFICER

E. AMES BLEDA  
ASSISTANT SECRETARY

MARTIN J. RUDOLPH  
ASSISTANT SECRETARY

ARTHUR S. NEWMAN  
ASSISTANT SECRETARY

GEORGE F. SHEPPARD  
ASSISTANT SECRETARY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

B&M 1522

June 8, 1953

32 East 51st Street Corp.  
32 East 51st Street  
New York 22, N. Y.

Re: 32 East 51st Street  
FIRE INSURANCE

Gentlemen:

The fire insurance we hold on the above property seems inadequate to comply with the 80% Co-insurance clause in your fire insurance policies. We should appreciate your requesting your insurance broker to procure an insurance appraisal from any of the insurance companies on your risk and submitting said appraisal to us. As you no doubt know, there is no charge for this appraisal.

Although it is the Bank's policy, regardless of the amount of the mortgage or the market value of the property, to require sufficient fire insurance to meet co-insurance requirements, we are not making any demand for additional insurance at this time as we prefer to be guided by the insurance company appraisal after discussing the matter with you. Will you be good enough to acknowledge receipt of this letter and advise us that you will comply with our request.

Very truly yours,

EXCELSIOR SAVINGS BANK

By

*M. Agamonte*  
M. Agamonte

MA:pg

cc: Mr. Theodore D. Taussig  
120 Wall Street  
New York 5, N. Y.



June 22, 1953

To: THE DOWNTOWN GALLERY, INC.

From: David Fredenthal

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the same arrangement of 50% commission on sales.

Signed

*David Fredenthal*

DAVID FREDENTHAL

June 2nd, 1955.

Mr. Thomas H. Carmitchell,  
618 East King Street,  
Lancaster, Pa.

Dear Mr. Carmitchell:

Under separate cover, I am returning the magazine and  
clippings.

Much as I would like to see the work of Ruth Hager,  
it is improbable that I shall be in Lancaster any  
time in the near future. Furthermore, since we added  
nine artists to our list simultaneously, we are not  
considering any artist and will not be prepared to do  
so for a period of two or three years.

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions,  
creators are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



**June 22, 1953**

**To: THE DOWNTOWN GALLERY, INC.**

**From: Jacob Lawrence**

**I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1953, at the same arrangement of 25% commission on sales.**

**Signed** *Jacob Lawrence*  
**Jacob Lawrence**

June 11th, 1953.

Miss Felicia Gaffen, Assistant Secretary,  
National Institute of Arts and Letters,  
625 West 155th Street,  
New York, 32, New York.

Dear Miss Gaffen:

In reply to your inquiry of June 10th, we would appre-  
ciate it if you would return the paintings by Jacob Lawrence,  
as follows:

"Fantasy"	)	to The Downtown Gallery;
"Night after Night"		
"Halloween Party"		
"Shoeshine Boys"		to Mrs. Joseph Bissett, 365 Fifth Avenue;
"Depression"		to Mr. David Solinger, 33 East 70th Street;
"Watchmaker"		to Mr. Joseph Sirshhorn, 165 Broadway.

I enjoyed the ceremony of the exhibition very much. We  
were glad to cooperate in this worthy venture.

Sincerely yours,

CA:1



June 15, 1955.

Miss Elizabeth Sterner, Lending Gallery,  
The Columbus Gallery of Fine Arts,  
East Broad Street at Washington Ave.,  
Columbus, 15, Ohio.

Dear Miss Sterner:

Thank you for your note of June 10th, and your cooperation in returning our paintings.

I will certainly be looking forward to seeing you, or Mr. Beach, or both of you in New York to make a new selection. You may count on us again for next season.

Sincerely yours,

Carl

June 18, 1953.

Miss Neppie L. Conner,  
Department of Art,  
University of Arkansas,  
Fayetteville, Arkansas.

Dear Miss Conner:

Thank you for your letter.

I think your work - from what I can see of it from the small transparencies - seems very interesting. However, we are making no plans at the present time, as we are closing the gallery for the summer months.

Furthermore, in view of the fact that we added nine artists simultaneously last year, it seems doubtful whether we shall extend our list within the next year or two.

Sincerely yours,

EGH:1



June 15, 1953.

Miss Esther Seaver,  
The Dayton Art Institute,  
Forest & Riverview Avenues,  
Dayton, 5, Ohio.

Dear Miss Seaver:

I received a letter from Miss Janet S. Denithorne this morning, and was happy to hear that we will receive the paintings next month. I do hope that you and Miss Denithorne will make every effort to have these paintings returned to us by July 15th, at the latest.

The painting, "From the Bridge" by Raeburn Crawford, has been sold from a reproduction. We would appreciate it if you would return this single painting as soon and by the fastest means possible as it is necessary for us to deliver it immediately.

Sincerely yours,

CA:1

1953 JUN 15 2 54 PM

1953 JUN 15 10 22 AM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 29th, 1958.

Mr. J. Watson Webb, Jr.,  
11740 Crescenta Street,  
Los Angeles, 49, California.

Dear Mr. Webb:

I am just back from Shelburne and want to tell you how handsome your chicken is among all the other animals, poultry, etc.

No doubt your mother told you what a highly successful shindig took place during the weekend. Everybody was overwhelmed with the museum, and particularly with the president.

I look forward to seeing you, and thought that I would let you know that I shall not be in New York after Thursday of this week. However, I can arrange to come in to meet you in the city at one or two days notice, as I am only 63 miles away - in Newtown, Connecticut.

Would you please let me know when you are coming or going - and when it will be convenient for you.

Sincerely yours,

EGH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GILGOF RALPH, Director  
CHARLES ALAN, Assistant Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-2707

June 28, 1955.

Mr. Robert Preusser,  
1440 Bingle Road,  
Houston, 24, Texas.

Dear Mr. Preusser:

Although it is long in advance of the legal date, I am writing you at this time to advise you that the Downtown Gallery will not pick up your option for the fiscal year beginning October 23rd.

This in no way indicates any abated enthusiasm for your work. On the other hand, I hope to continue promoting American art on a much bigger and more inclusive scale. As of July 31st, the Downtown Gallery, at this location, will represent only the ten artists whose association with the gallery dates back to 1930 or earlier. The rest of the artists (with their consent, of course) will associate themselves with the Alan gallery, to be located uptown and to be operated along the same lines as this gallery. To date, all the artists approached (about 90%) have agreed to make the move. When the plan is announced, I am sure you will be very enthusiastic about the new arrangement.

Because some of the artists in the Ground Floor group have expressed their preference for a consignment arrangement, the purchase policy will be eliminated entirely, and Charles Alan will accept these artists on a consignment plan of 35% commission on sales. The selling price will be determined by the artist and the Alan gallery.

If this arrangement is agreeable to you, will you please so signify by signing one copy of this letter and returning it to me at your earliest convenience. I am also enclosing a form in triplicate. You may retain one copy and mail two copies to me, so that I can keep one in my file and turn one over to Charles Alan. I am leaving on my vacation on Thursday of this week, and we are planning a public announcement as of August 1st.

Naturally, I shall complete my contract for the current fiscal year, and before July 31st, shall send you an amount to complete the \$1000. payment. I will also send you a list of the paintings purchased to coincide with that amount. Incidentally, I should very much like to include among these "At Sea" which I have already included in my previous listing.

May I at this point say that it has been a great pleasure working with you, and I hope that you will pay me a visit when you are in New York.

Sincerely yours,

RMH:1 I hereby agree to the above arrangement.

A M E

Signed

*Robert Preusser*

Robert Preusser.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 16, 1963.

Mr. Joseph T. Fraser, Jr., Director,  
The Pennsylvania Academy of the Fine Arts,  
Philadelphia, 2, Penna.

Dear Mr. Fraser:

I was quite certain that John Marin would not respond to the idea of giving a lecture - since he has avoided this all his life - but I talked with young John who was very sure that his father would not do it.

Perhaps in a sit down arrangement with a group of artists, he might be willing to chat informally. I have not asked him, but I think there is a possibility that he would do this.

However, it might be a good idea for you to write him directly at his home: 243 Clark Terrace, Cliffside, New Jersey.

Sincerely yours,

ECH:1

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF WISCONSIN  
THE SCHOOL OF EDUCATION  
MADISON

DEPARTMENT OF ART EDUCATION  
219 EDUCATION BUILDING

June 15, 1953

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

This is merely a reminder that drawings for the "Contemporary American Drawings" exhibition should arrive here on or before July 1. Drawings should be unframed and can be matted or unmatted. They will be returned after August 20.

The following artists from your gallery have signified their willingness to participate in the show:

William Zorach, William Brice, Edward Millman, David Fredenthal, Robert Knipschild, Karl Zerbe, Jack Levine, Yasuo Kuniyoshi, and Kurt Siporin.

We wish to thank them for their response to our invitation and to thank you for your cooperation as their representative.

Cordially,

*Warrington W. Colescott*  
Warrington W. Colescott, Chairman  
Summer Exhibition Committee

WWC:nlkh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 15th, 1953.

Mr. Henry P. Rossiter, Curator,  
Museum of Fine Arts,  
Boston, 15, Mass.

Dear Mr. Rossiter:

I am so sorry to have missed you while I was in Boston.

Mr. Wick asked me to send you a bill for the Schimmel eagle. This is enclosed. I have made it to the Boston Museum, but if Mr. Karolick is paying the bill, his name can be inserted in your office about the name of the museum.

May I ask you to return the set of photographs that I sent you, now that the decision has been made against any future sculpture purchase of the group?

Confidentially, Life magazine is publishing a feature article in color on the Shelburne Museum. This will appear in the July 4th issue which will be on the stands July 2nd. From that moment, anything in the way of a three dimensional object of the 18th or 19th centuries will become invaluable. That type of publicity always has the unfortunate effect of raising prices sky high. Every antique dealer immediately compares some object - no matter how far fetched - with the one reproduced, and asks some outrageous figure.

On the other hand, if some museum should write to me, I should like very much to have the best available material to offer them, and, therefore, am asking for the photographs - unless you have, meanwhile, nudged Mr. Karolick into further decisions.

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	<input checked="" type="checkbox"/>
DAY LETTER	<input type="checkbox"/>
NIGHT LETTER	<input type="checkbox"/>

# WESTERN UNION

1206 10-51

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	<input type="checkbox"/>
LETTER TELEGRAM	<input type="checkbox"/>
SHIP RADIOGRAM	<input type="checkbox"/>

NO. WDS. CL. OF SVC.	PD. OR COLL.	DASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
			LANG, BYRD, CROSS & LADON	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

JUNE 4, 1953

MR. CHARLES ALAN  
THE DOWNTOWN GALLERY  
32 EAST 51st STREET  
NEW YORK 22, N. Y.

LEVINE SHIPPED MAY 25th EXPRESS RECEIPT 4605. REGARDS.

SYLVAN LANG

5516  
16

*Day Letter Collect*

June 23rd, 1953.

WHITNEY ATCHLEY  
688 Sutter St.,  
San Francisco 2, California. Graystone 4-4174

Since April 2nd I have endeavored to obtain  
the return of paintings and sculpture consigned to you  
in February. Please ship at once together with  
correspondence regarding insurance.

~~Edith Halpert~~

Edith Halpert  
Downtown Gallery

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



June 2nd, 1953.

Mr. George Culler,  
Akron Art Institute,  
Akron, Ohio.

Dear Mr. Culler:

Have you had an opportunity to check on the Providence Art Club?

The Rhode Island School of Design situation is becoming a little difficult with all the changes occur from day to day. Mr. Maxon's last letter as of June 1st is quoted below:

"There simply is no possibility of keeping to the November 1953 date for a Spencer Show here. The best we could possibly do here would be May 1954. I'll write to Culler to discuss the matter with him. The Museum Committee is not anxious to commit us to a program with any heavy catalogue expense, so I'll have to know what the precise costs will be, and I am most reluctant to show more than twenty of any one man's work at any time, no matter who he is."

No doubt you have heard from him subsequently.

My current suggestion is to start the show in Akron and continue it through Minneapolis, Miami, etc., ending up with a bang in Providence either at the museum or at the club, if you feel that the latter is adequate and appropriate. Naturally, I hold out strongly for a catalog and for a minimum of 25 paintings and not more than 30. Spencer was far too important an artist to treat casually, even in his own home territory. Would you let me have the benefit of your opinion?

Sincerely yours,

EGH:l

P.S. Did I tell you that Allen McEab wants the show at the Lowe Gallery after the Walker date?

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERI Director  
CHARLES ALAN, Associate Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

June 4, 1958

Mr. Carroll Clear  
655 South Belvedere  
Memphis, Tennessee

Dear Mr. Clear:

The bookkeeper is completing your report for the fiscal year of 1957-58. The accounting, including the check, will be sent to you within the next few days.

Meanwhile, I am writing to advise you that the gallery will not pick up the option for the year 1958-59, and that this is an official notice to that effect.

This in no way indicates any abate d enthusiasm for your work. As of July first the Downtown Gallery will no longer represent twenty-three artists no associated with it, for reasons which will be announced subsequently. These artists will transfer their interest to The Alan Gallery (Charles Alan) with which I shall be associated as consultant. The entire group of artists, with the exception of ten who joined the gallery before 1950, have agreed to this move and when the plan is announced, I am sure you will be very enthusiastic about the new arrangement. Because one or two of the artists have specified their preference to a consignment arrangement, Charles Alan will be happy to represent you on the same basis as Jack Levine, Jacob Lawrence, Reuben Tan, etc., including the Ground Floor Room artists with whom this has been discussed to date. This regular consignment arrangement calls for a 35% commission on the selling price determined by the artist and the gallery.

If this arrangement is agreeable to you, will you please so signify by signing a copy of this letter and returning it to me.

May I add that it has been great pleasure to work with you and I hope that you will come in when you are in New York.

Sincerely yours

*Robert Grayson*

Accepted by *Carroll Clear*



June 1963

To: THE DOWNTOWN GALLERY, INC.

From: Karl Zerbe

I hereby authorize The Downtown Gallery to transfer all my consigned paintings and drawings to The Alan Gallery, which agrees to act as my agent after July 31st, 1963, at the same arrangement of 50% on sales.

Karl Zerbe

Levi

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fireplace Road  
East Hampton, N.Y.  
June 30th 1953

Dear Edith:

I can't help feeling saddened by all this---  
the breaking up of a family I suppose is always  
an ordeal whether by death, divorce or annulment.  
Let's hope this one turns out happily.

Have a good vacation and I hope we can get together  
before the summer is over. I am going to Montana  
the first two weeks in August and then shall be out  
here.

As ever,

*Julian*



June 9th, 1953.

Miss Dorothy R. Dreyfus, Research Editor,  
The New American Library of World Literature,  
501 Madison Avenue,  
New York, 22, New York.

Dear Miss Dreyfus;

I am replying to your letter about the Ben Shahn drawing which Selden Rodman intends to reproduce in his selection of "New World Drawings".

The credit line in your letter of June 4th is agreeable to us. As Mr. Rodman selected four drawings, and I do not know which one he has finally decided to reproduce, I cannot give you the title of the drawing. If you will send me a proof or a photostat, I will be able to identify it for you.

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 8th, 1953.

Mr. Sylvan Lang,  
1500 Miles Building,  
San Antonio, 5, Texas.

Dear Mr. Lang:

Your letter arrived Saturday morning when the gallery was closed, and I took the liberty of opening it in Mr. Alan's absence. I also send you a hasty reply, which I am now elaborating.

Immediately upon Kuniyoshi's death, we were ordered by the attorney for the estate to block his account and to refrain from making any sales whatsoever.

Because I was both greatly upset (he was a friend for thirty years) and also embarrassed to write to you, I let the matter ride to give you an opportunity to make your own decision. I felt that I was protected by the fact that the "On Approval" slip to you was dated considerably before Kuniyoshi's death. However, now that you have decided not to make the acquisition, you can well understand that we may not transfer the consignment to another client. If Bob Straus is interested in the picture we can arrange to hold it for him here until such time as the estate attorney gives us the green light.

Will you, therefore, be good enough to return the painting at your convenience?

We are very grateful to you for sending the Levine to Brandeis. I hope it did not give you too much trouble.

Perhaps when your house plans are more complete, you will find examples by both these artists that will make you and Mrs. Lang happy. I am sure that this can be achieved.

It was so good to see you both and I look forward to the pleasure of another visit.

Sincerely yours,

EGH:l



Mr. Alain G. Boisserman

2

June 2, 1953

lieve that consideration should be given to applying a backing to this canvas in order to correct this condition and prevent further damage.

Please feel free to consult with Edith Halpert or Charles Allen at the Downtown Gallery in New York regarding any of this work. They are authorized to speak for us.

Your careful attention to this work will be greatly appreciated.

Sincerely yours,

James S. Schrems

JSS:dw

COPY

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8th, 1955.

Mr. Warren Beach, Assistant Director,  
Columbus Gallery of Fine Arts,  
480 E. Broad St. at Washington Ave.,  
Columbus (15), Ohio.

Dear Mr. Beach:

As we are reorganizing our stock, I am forced to ask  
you to return all the paintings you have on consignment  
from us.

In September, if you are still operating the lending ser-  
vice, we will be glad to send you a new group of pictures.

With many thanks for your cooperation, I remain

Sincerely yours,

CA:1

rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





DEPARTMENT OF ART  
CARNEGIE HALL

UNIVERSITY OF MAINE  
ORONO, MAINE

June 5, 1953

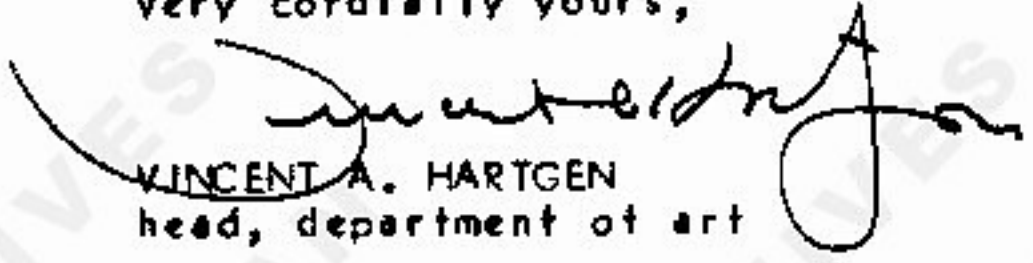
Mrs. Edith G. Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

My dear Mrs. Halpert:

The Marin works have arrived safely via Budworth and now are installed in our exhibition, "Artists of Maine". Thank you very much for attending to the shipment of these works.

At the close of the show, we shall return the works to you by Railway Express, prepaid, unless you designate otherwise.

Very cordially yours,

  
VINCENT A. HARTGEN  
head, department of art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 28th, 1963.

To: THE DOWNTOWN GALLERY, INC.

From: ROBERT KNIPSCHILD.

I hereby authorize The Downtown Gallery, Inc. to  
transfer all my paintings and drawings (other than those owned  
by the Downtown Gallery) to the Alan Gallery, which agrees to  
act as my agent after July 31st, 1963, at the arrangement of  
55% commission on sales.

(Signed)

*Robert Knipschild*  
Robert Knipschild.



June 18th, 1958.

Mr. Ronald Fritz,  
1105 - 36th Ave.,  
Long Island City, New York.

Dear Mr. Fritz:

As we are closing the gallery for the summer at the end of this month, I would suggest that you write again in the Fall for an appointment to show your paintings.

I must inform you, however, that we have no plans to add to our list for several years. I would suggest that you try to find a younger gallery with a short list of artists than we have.

Sincerely yours,

Carl

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



11740 CRESCENDA STREET  
LOS ANGELES 49, CALIFORNIA

June 4th 1953

Dear Mrs. Halpert:

Just a line to thank you for your nice note and to tell you that I am coming east in July. I'm coming back for the big party at Shelburne that Mother gives annually on the TICONDEROGA, -- the Three Generation Birthday Party. I'll be east for about 2 weeks, but I plan to stop in New York either on my way to Shelburne or on the way back, so I'll call you at that time. Maybe we can have a lunch together, or a "beaker" together one late afternoon, or at least I'll try and stop in and see you at The Gallery and then we can talk further, which is always so much easier and satisfactory than trying to write back and forth.

And so until then, and best regards to you,

very sincerely,

*J. Carter Webb Jr.*

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. Watson Webb.

- 2 -

June 4th, 1955.

June 4th, 1955.

get static, but there is a limit to any human endurance - even that of Electro Webb.

I have big news for you, but until a lot of papers are wrapped up I shall not go into details.

Sincerely yours,  
Electro Webb

The best news I have had for some time is contained in the first paragraph of your letter. I hope you mean it, and that you will actually take a rest after the carriage installation.

Indeed you may return the "Mother and Child". I think it would be a great mistake for you to have in your collection anything that you do not respond to, no matter how fine it is. The whole quality of the museum is based on that, and I should feel simply terrible if it were, even indirectly, responsible for a big blunder.

I shall send "Young Blake", "The Girl in Pink Dress", "The Prior Lady", and the "Philadelphia Fair" to Philadelphia together with the other paintings I have now completed. You may want with these, and return anything that doesn't fit in with your scheme. I shall not send you a bill, but merely a memorandum. I appreciate, as you well know, frankness; and I am rather offended now. In fact, I am very pleased that your interest in paintings is becoming intensified enough for you to pick pictures out.

Tomorrow morning the Audubon contingent is coming up to go over the photograph books. I shall let you know what they select tentatively so that you may be up to date.

I think, if I may say so, that you are wrong about the mailing list. Life Magazine automatically sends out cards - I know because I receive many of them - to organizations and individuals in the field referred to in their feature articles. This is never misunderstood as everyone knows it is the magazine's promotion and has nothing to do with the person involved. I would highly recommend that you send the list because it will be a form of cooperation with the magazine and will save them the time of research to locate the names. Those who are not interested in purchasing the magazine are not going to be limited into it.

Do you really feel it is imperative to have all the buildings finished before July 1st. After all, there is no much to be seen that it seems ridiculous for you to knock yourself out by covering such extensive territory. Take it easy. The people will come back each year to see the new additions. Not that I think that you will ever





June 2, 1953

The Downtown Gallery,  
32 E. 51st Street,  
New York 22, N.Y.

Dear Edith and Charles:

Burton Cumming has asked us to send our Kuniyoshi "Girl Thinking" to Boissonnas for an estimate of the repairs. We are arranging for the shipment of the picture within the next week or so.

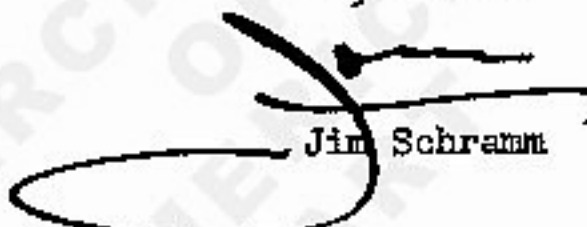
I have taken the liberty of telling Burton and Boissonnas that you are authorized to speak for me in connection with any decisions regarding the nature of this work. Hope we are not imposing on you unduly in this connection.

Naturally we want this work done in the best possible manner and I will be most grateful if you could check on it for us.

We were greatly distressed to learn of Kuniyoshi's death. I know it was a blow to you.

Hope to catch a glimpse of you early next month when I may be in New York briefly. Best regards as always.

Sincerely,



Jim Schramm

JSS:dw



## FUNDS AVAILABLE FOR CONTEMPORARY AMERICAN ART

Funds are available specifically for the purchase and encouragement of contemporary American art. Yes ☒ No ☐

During the ten-year period 1943 - 1952 approximately the following amounts were spent per annum as follows:

Purchases 2800 Exhibitions 3000 Cash prizes 1000 Publications 200 Lectures 2000  
Other .....

## SALES OF CONTEMPORARY AMERICAN ART

This institution promotes the sale of contemporary American art by:

A regular sales gallery ..... A regular sales person .....  
Special sales exhibitions of local art ..... Special sales exhibitions of national art .....  
Other ways .....

How much in actual sales do you average per year \$ 4000 4000

## OTHER ACTIVITIES

Additional activities in support and encouragement of contemporary American art are carried out as follows:

Lectures by staff 12 times per year.  
Lectures by invited speakers 2 times per year.  
Adult art classes (not offered by affiliated art school) 4 times per month.  
Children's art classes (not offered by affiliated art school) ..... times per month.  
Demonstrations in galleries by local artists ..... times per year.

This institution operates a regular school for teaching professional artists. Yes ☒ No ☐

Name of school is Washburn University Art Department of Topeka

Exhibitions of student ☒ faculty ☒ work are held weekly times per year.

Extension or promotion activities connected with contemporary American art, such as: rental service ..... circulating shows ..... radio talks ..... TV programs ..... special features in local newspapers ☒

## COMMUNITY SUPPORT OF CONTEMPORARY AMERICAN ART

If there is any significant support or patronage in the community in addition to your own please indicate very briefly the nature of such support. Under this heading would come such things as business or industrial patronage; important local collectors; significant activity among associations or groups such as Junior League, artists' groups, etc.

Name of institution Mulvane Art Center, Washburn University of Topeka

City Topeka State Kansas

Director Alexander Tillotson Date June 22, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

D. Arista

AL 4-0727



# WALKER ART CENTER

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12 June 1953

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York  
New York

Dear Edith,

You will receive under separate cover a copy of the catalogue of our exhibition THE CLASSIC TRADITION IN CONTEMPORARY ART. We will be returning the paintings during the first weeks of July, and you will receive official shipping notice at that time. We will be returning MINNEAPOLIS GRAIN ELEVATORS by Ralston Crawford, WATERFRONT by Edmund Lewandowski, MIDMANHATTEN II by John Marin and ABOVE THE EXCAVATION by Niles Spencer. Spencer's WAKE OF THE HURRICANE will be kept here for further consideration if this is satisfactory with you.

The exhibition has been one of the most successful in terms of critical comment and general interest that the Walker Art Center has put on in many years. It would have been impossible without the generosity of yourself and the other lenders.

May I take this opportunity to thank you again for your kindness and assistance.

With deep appreciation,

Sincerely yours,



H. H. Arnason  
Director

HHA: jgb

Dictated by Mr. Arnason and signed in his absence.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT  
C. NEWBOLD TAYLOR, TREASURER  
JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY  
VERNON M. DODGE, CURATOR OF SCHOOLS

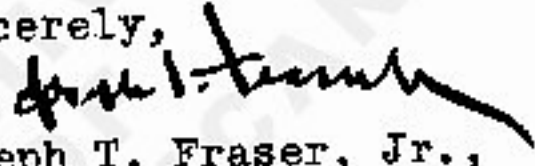
June 12, 1953

Mrs. Edith G. Halpert,  
Director  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

For the past several winters we have had a series of four to five lectures, to which we invite the members of the Academy and all art-loving Philadelphians. We have been fortunate in maintaining a high standard, and these series have brought important artists into our vicinity. One of the names that appeals to us very much, and most certainly would be an inspiration, is John Marin. I write to you, however, before I address him, just to ascertain whether he has made a habit of this kind of thing, or, having done it, whether he has given up such activity. I would, therefore, appreciate a note from you if you can give me advice which I can pass on to my committee.

Sincerely,

  
Joseph T. Fraser, Jr.,  
Director.

JTF:ae

rior to publishing information regarding sales transactions.  
creators are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



MUSEUM OF FINE ARTS  
BOSTON 15  
DEPARTMENT OF PRINTS

June 30<sup>th</sup> 1953.

Mrs Edith Haefert

The Mountain Gallery

32 East 51<sup>st</sup>.

New York 22 N.Y.

Dear Mrs Haefert:

The four pieces # 1133 # 648 # 1194 and the  
deer resting all arrived safely thanks for sending them.  
They are delighted and greatly add to our small group.  
When the lion and Roscoe's arrive numbers 1237  
and 1241 send me a bill for the group made out to  
Mr. Rawlins. I asked him to pay for the Schimmel  
Eagle # 75<sup>00</sup> but do not know whether he has or not.  
He has been asking however if you will allow him  
any discount from the entire lot. I said I would  
ask.

Later on I hope to get down to New York and if  
you have not been over yet I hope to be able to find  
me a few more nice things

With kindest regards

Sincerely yours Henry J. Roscoe

June 22nd, 1952.

rior to publishing information regarding sales transactions  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Julian Levi,  
282 West Fourth St.,  
New York, N. Y.

Dear Julian:

So that all the formalities are completed before I  
leave for Vermont and my summer vacation, I am enclos-  
ing a form in triplicate for your signature. Will you  
please return two signed copies and retain one for your  
own records.

I do hope that we can get together this summer. How  
about it?

Affectionately,

EGH:l



June 18, 1955.

Mr. Earle Ludgin, President,  
Earle Ludgin & Company,  
121 West Wacker Drive,  
Chicago, Illinois.

Dear Mr. Ludgin:

Thank you so much for your letter.

The only reason I wrote to you is that David Salinger seemed to have a doubt about the ruling, although I know many instances where such amortization was allowed on a ten year basis. Of course, the number of purchases was much more limited than in your case.

Mr. Spaeth is also working on some idea in which the ruling would be involved.

We are closing the gallery for the months of July and August, and I hope that you will be in before then. It is always so nice to see you.

Sincerely yours,

BGH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 11, 1953.

THE MUSEUM OF ART

OGUNQUIT

MAINE

Dear Edith,

We are delighted to accept your generous offer of Sam's painting. Enclosed is a note to John Marim.

We would like to have them both sent here now. Possibly Robert (Laurent) can bring them back with him. He is in New York now.

Try to come up to see us soon. We will open to the public August 1.

Incidentally, we are incorporated and listed as an educational, non-profit organization. Cash gifts are deductible, so I would say that the gift of a painting would be, too - although I don't know how the Internal Revenue rules in such matters.

Take care of yourself.

Yours "Mike."

Henry Stater

(over.)



June 26, 1953

Mr. David Harris  
988 Fifth Avenue  
New York, N. Y.

Dear Mr. Harris:

Mrs. Edith G. Halpert has told us of your great generosity in agreeing to make a deed of gift of your fine painting by Yasuo Kuniyoshi, "To the Ball," to the Whitney Museum of American Art. I do not need to tell you how much this gift means to the Museum. Even before the foundation of the Museum in 1930 Kuniyoshi's work was shown continuously at the Whitney Studio Club, and we were among the first institutions to acquire his pictures. We now have what we consider a very fine group of his works, with the single exception of a painting of his later period. Your generous gift will therefore make our representation of his work complete, and will add to our collection an outstanding example of one of the leading painters of our country.

Is there anything that you would like us to do in connection with this deed of gift? It would of course be understood that you retain the privilege of hanging the picture in your home, with its periods of exhibition at the Museum to be arranged by mutual agreement. We expect to open our new building on West 54th Street in January, 1954, and we should like very much to be able to include the painting in the opening exhibition of important selected examples from our collection.

Sincerely yours,

Associate Director

LG:FM

CC: Mrs. Edith G. Halpert ✓



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS  
PORTER A. McCRAY, DIRECTOR

June 4, 1953

Mr. Charles Alan  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Charles:

I am writing in regard to your painting by George L.K. Morris, New Year's Eve Broadway, at the present in our circulating exhibition THE CITY which has been received with great enthusiasm in the following places:

University of Michigan, Ann Arbor, Michigan  
The Parthenon, Nashville, Tennessee  
Friends of Art, Mt. Holyoke College, So. Hadley, Massachusetts  
Wells College, Aurora, New York  
University of Delaware, Newark, Delaware  
Skidmore College, Saratoga Springs, New York  
Wellesley College, Wellesley, Massachusetts  
Pennsylvania State College, State College, Pennsylvania  
Michigan State College, East Lansing, Michigan

Besides the exhibitors listed there have been many additional requests for this exhibition which could not be fitted safely into the past year's schedule. I am therefore writing to urge you to join our several other lenders who have already agreed to extend their loans for an additional year to enable us to fulfill the many unfilled requests for this exhibition.

Although I realize the sacrifice which this request entails I hope you will support us in a program which makes available first-quality exhibitions of original works of art to vast areas of our country with few or no modern art resources.

Cordially yours,

*Porter*

Porter A. McCray  
Director, Department of  
Circulating Exhibitions

PAM:mf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 16, 1958.

Mr. Wallace Reiss,  
4 Ter. Rue des Ecoles,  
Paris, V, France.

Dear Mr. Reiss:

I am enclosing a check for \$4.18 together with an explanatory purchase slip.

So that the correspondence will not go on any longer, I have purchased some additional items to wipe out the balance due the gallery.

The balance of the pictures, for which a statement is also enclosed, will be available on call at any time with a week's notice. The gallery will be closed during July and August, and for this reason we have to be notified in advance in order to have someone here to deliver the pictures to anyone you appoint with a written order.

Sincerely yours,

BGH:1

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1953.

Mr. Louis Guglielmi,  
1450 Second Ave.,  
New York, N. Y.

Dear Gus

After numerous telephone calls, I finally had the good sense to check with Sportscraft, where I ascertained that you were out of town.

Since I want you to get this information directly rather than second hand, I decided to write you about the surprising news. After 27 years I have been forced to accept the inevitable decision that I cannot go on functioning at this pace any longer. As you know, I had planned to "retire" at the end of 25 years, but could not bring myself to do so as I would have been cruel to release all the artists simultaneously. However, I have recently succeeded in solving the problem so that this will not be necessary and so that there will be a continuity.

As of July 1st, all but ten of the artists who joined the organization before 1930 will function in a new location under the direction of Charles Alan - naturally subject to each individual artist's consent. Thus far, all those to whom I have spoken or to whom I have written have agreed to this arrangement. Charles will open his own gallery with a group of these Downtown Gallery boys and will function on the same lines and at the same commission, and he will, I am sure, do a splendid job in promoting American art and artists. I will serve as consultant for a period of 3 to 5 years, and will be available to him when necessary. I shall also continue working for American art but on a much broader and inclusive scale. When you hear the plans you will agree that the idea has great promise.

If you consent to this arrangement, will you please sign two copies of the enclosed form and return them at your earliest convenience. We are eager to go to press shortly to announce the new arrangement and want to have the names for the roster in sending out the announcements.

At this point I can again assure you of my enthusiasm for your work, and can promise that I shall continue my efforts in your behalf. I hope to see you in the near future.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 12, 1963

To: THE DOWNTOWN GALLERY, INC.

From: Walter Neigs

I hereby authorize The Downtown Gallery to transfer all my paintings, other than those owned by the gallery, to the Alan Gallery which agrees to act as my agent after July 31, 1963 on a consignment arrangement at 35% commission on sales.

Signed

Walter Neigs

Walter Neigs

WHITNEY ATCHLEY + BURTON WOLF

*Design Coordination*

688 SUTTER ST.

SAN FRANCISCO 2

CALIFORNIA

GRAYSTONE 4-4174

23 June 1953

Miss Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

As soon as we received your letter in regards to the Gallery closing for July and August, we started getting the pieces on loan from your Gallery ready to be returned. Needless to say, we are both most appreciative of the loan and your cooperation and the excellent selection you sent us received a great deal of comment. We only regret that we were unable to sell them or keep them for ourselves.

They are being shipped today from San Francisco and should arrive in New York within the week. Our insurance policy fully covers them until they are received by you and we are using the original crates in which you shipped them. As regards the damage, we wrote that nothing happened to them as far as the fire here was concerned as we had them carefully cleaned by experts to remove the smoke on them (they were not actually in fire...only slightly smoked from the room below); as concerns the original damages, we can not say as you never let us know the original condition in answer to our first letters...we can only presume that they left you in the condition in which we received them. If there are any discrepancies upon your receipt of them, please let us know immediately. Thanking you again for your generous loan, we are,

Most sincerely,

DESIGN COORDINATION

*Burton Wolf*  
BURTON WOLF

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ADDISON GALLERY OF AMERICAN ART

PHILLIPS ACADEMY

ANDOVER, MASSACHUSETTS

June 3, 1953

Dear Charles:

You will not be surprised to hear that Knipschild has been selected as the painter to represent Cranbrook in "Art Schools U.S.A., 1953." Apart from the usual rigamarol which follows later in this letter, there is one question: Do you have anything of his earlier than 1950? Most of the examples run pretty much in the same groove from 1950-1953 and I would like to show change and growth if possible. Is he in this country and can we dig out of him some student work in 1948 or 1949, for example?

The exhibition will take place from July 10th to September 28th. A list of the paintings which seem to us most desirable is attached.

The following instructions may be helpful:

1. The paintings should be sent Express Collect to the Addison Gallery to arrive before July 4th and insured at a nominal sum of \$500. on each box. The packing costs should be billed to the Addison Gallery. Each painting should be tagged with the title and name of the artist. If for sale, the price should be indicated. If not, this also should be indicated, but the lender's name given.
2. Will you write me giving insurance values.
3. The American Federation of Arts would like to circulate the exhibition following its close at Andover. The tour would begin next November and continue for one year, concluding in December 1954. The paintings would then be returned as soon thereafter as possible during January 1955. Therefore, will you indicate whether or not the paintings will all be available for this extended time. Will you

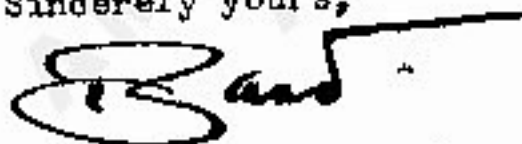
prior to publishing information regarding sales transactions, descriptions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Alan

-2-

also give me the return address if other than the  
Downtown Gallery.

Sincerely yours,



Bartlett H. Hayes, Jr.  
Director

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

bhh/t

enc.

CC/Mr. Sepeshy

P.S. I would appreciate having as much biographical data as possible, e.g., date of birth; year of graduation; previous school attended; present whereabouts and occupation, and any other pertinent information about the artist.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



June 15th, 1953.

Mr. Frederick Wight,  
Institute of Contemporary Art,  
128 Newbury Street,  
Boston, Mass.

Dear Mr. Wight:

We refer to your request for a photograph of  
"Buoy, Maine" by John Marin. As this painting is  
owned by the Museum of Modern Art, will you please  
communicate directly with them for a print of the  
photograph.

We do not have a photograph of the Jacob Lawrence  
painting, "Schoolroom 1940", and cannot obtain one  
as the photographer who took the picture is out of  
town at the present time, and we have no way of  
getting in touch with him.

Sincerely yours,

JMJr:l

For publishing information regarding sales transactions,  
editors are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
published after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 18, 1963.

Mr. Carroll Hogan,  
Dallas Museum of Fine Arts,  
Dallas, Texas.

Dear Carroll:

When I was a little girl my mother impressed upon me that I must always remain true to my principles. All these years I have been a very good daughter, but for you I compromised; and I can now report to mother that she was right.

For the first time in my career I sent pictures to a jury and what's more paid an entrance fee for each artist. When the catalog of the Dallas Print Exhibition arrived, I guffawed like King George VI when he saw O'Keeffe's "Pelvis and the Moon" at the Tate Gallery.

Since the gallery will be closed during July and August, I would appreciate it if you would let me know when the prints are being shipped so that I can arrange to have someone at the gallery during that time to receive them.

My best regards,

Sincerely yours,

EGH:1



POPULAR PUBLICATIONS, INC.

205 EAST 42ND STREET

NEW YORK 17, N.Y.

HENRY STEEGER  
PRESIDENT

June 1, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your kind thought in sending me a letter of advice about what to do with the George Grosz paintings. I'll follow out your hunch and see what happens, and one of these days I'll drop into the Gallery to say hello and take a look at your paintings.

Kindest regards,

Sincerely yours,



HS:nd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.